

MUSICAL COURIER.

A WEEKLY JOURNAL.

DEVOTED TO

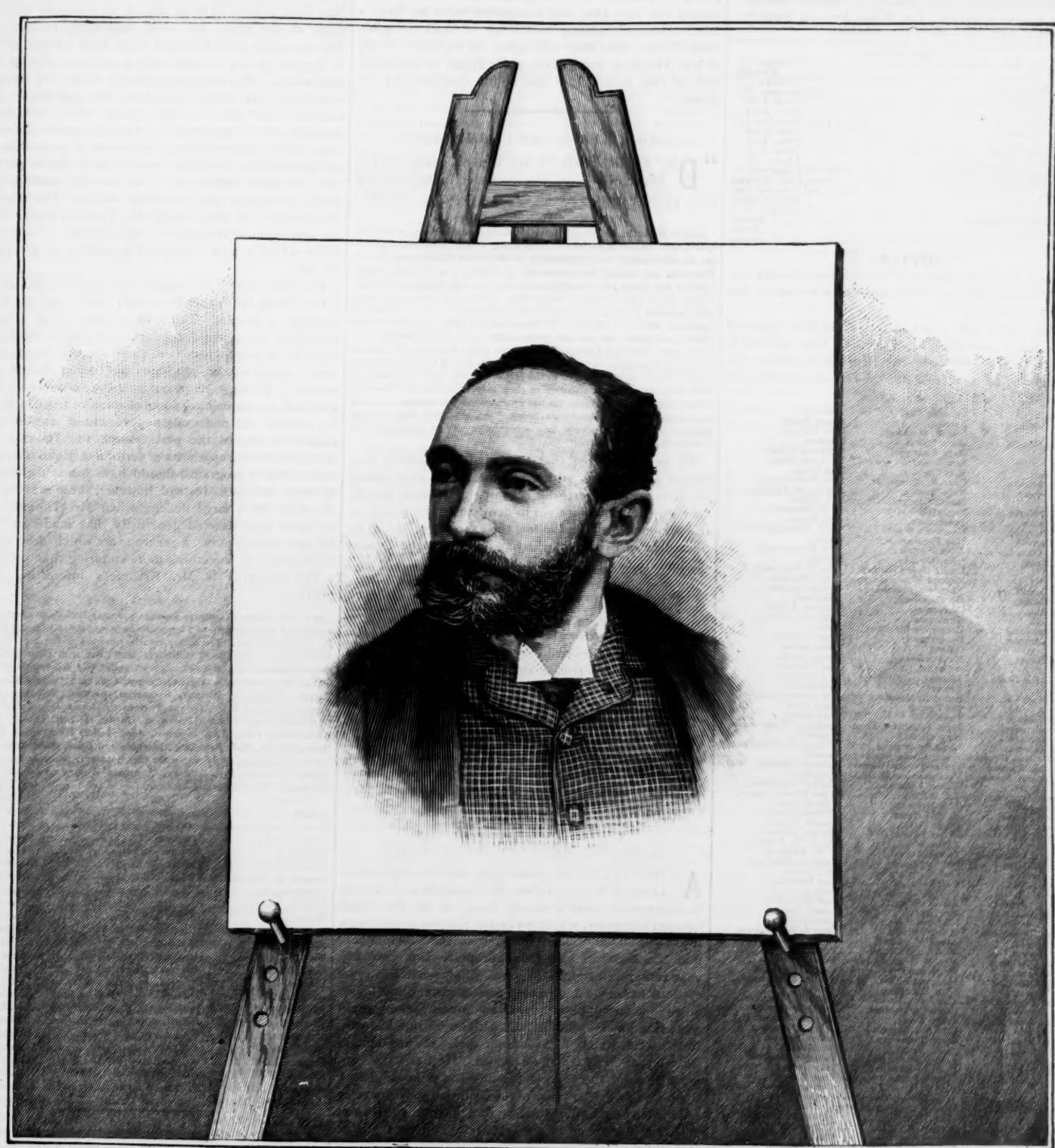
MUSIC AND THE TRADES.



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NEW YORK, WEDNESDAY, APRIL 18, 1888.

WHOLE NO. 427.



WILLIAM R. CHAPMAN.

## THE MUSICAL COURIER.

A WEEKLY PAPER.

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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MARC A. BLUMENBERG.

OTTO FLOERSHEIM

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Dorothy,	Abrams.
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Adel Aus der Ohe,	
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Edwin Klahr,	
Helen D. Campbell,	
Alfredo Barilli,	

WE have received from Chicago a pamphlet containing a biographical sketch of Camille Muori, and notices from the press upon her singing. Upon the title page is written the following:

NOTICE.—This young artist, who was a great success during the past season with "The Bostonians," is not connected any longer with that company, having left for the reasons that separated Miss De Lussan from them.

And now will somebody please tell us the reasons?

ONE of our exchanges contains the following paragraph:

One of the most successful pieces of instrumental music composed in late years is the "Racquet" galop, composed two years ago by Miss Kate Simmons, of Washington. More than two hundred thousand copies of the galop have been sold, and within eighteen months after its publication it brought its composer a check for \$5,000.

Granting the truth of the above statement, it must be confessed that to wind oneself up to the inspiration of a "racquet" seems to be productive of considerably more remunerative results, at least in Washington, than it would be to produce a sonata or any other work of more artistic importance than a "racquet" may be supposed to possess. The paragraph, moreover, demonstrates the fact that lady composers seem to have a fairer chance of making money out of their compositions (?) than their male colleagues, for we doubt if any of our American writers ever made \$5,000 or even one-half of that sum out of one of his compositions for piano.

## HOW IS THIS, "DR." EBERHARD?

"DR." EBERHARD, of the Grand Conservatory of Music, New York, was interested in the following item, published some weeks ago in a paper in this city:

## FREE MUSICAL SCHOLARSHIPS.

Judges McAdam, Nehrbas, Pitskhe, McGowan and Brown, of the City Court, have united in a letter recommending to the judiciary of the city the free scholarship course established at the Grand Conservatory by Dr. Eberhard, and asking their assistance in making it a success. Judges Steckler and Kelly have undertaken to unite the civil justices in a contribution which shall provide a scholarship. Several well-known lawyers have promised to bring the matter to the attention of the bar. Thomas G. Shearman and Prof. Rossiter W. Raymond are also interested in the subject, and there is an excellent prospect that scholarship will be provided from Plymouth Church as a memorial to Mr. Beecher. Dr. Lyman Abbott is enthusiastic on the subject, and it has enlisted the championship of Mr. Frank Sittig and Mrs. Frank McCarthy, who have undertaken to bring it to the favorable attention of their lady friends in the Plymouth congregation. A subscription list has also been started among the guests of one of the largest downtown hotels. Reports from these various quarters indicate that several new scholarships will be available at the annual competition in April.

We never believed that these judges, doctors, professors and citizens authorized the use of their names for Eberhard's advertising scheme. All these gentlemen owe it to themselves to deny their complicity in this announcement and follow the example of Mr. T. G. Shearman, of Brooklyn, who has addressed the following lines to us:

76 COLUMBIA HEIGHTS, BROOKLYN, April 14, 1888.

## Editors Musical Courier:

Please send me a copy of MUSICAL COURIER apropos of Dr. Eberhard. The use of my name and Professor Raymond's is a fraud. No one in Plymouth Church is interested in the scheme.

T. G. SHEARMAN.

Have these judges really recommended in a letter that a free scholarship course should be established under "Dr." Eberhard's auspices? Do they know anything about the manner in which Eberhard assumed the title "Doctor of Music?" Now that the names of Mr. Thomas G. Shearman, Professor Rossiter W. Raymond and Plymouth Church are shown as having been used fraudulently, let us hear from the judges whose names have been used, and from Mrs. Frank Sittig and Mrs. Frank McCarthy.

## RUDOLPH ARONSON WINS AGAIN.

A COMMITTEE of gentlemen beyond reproach—

A. Lewis Edwards, Robert B. Roosevelt and Robert R. Stuyvesant—have given the books of the New York Concert Company, which owns the Casino, a thorough investigation, and have reported to the stockholders that the accounts have been properly and correctly kept and are all right. This was simply what was to be expected. Only a fool would presume to run the books on a dishonest basis when an investigation would quickly show the state of affairs; and no one has ventured to call Rudolph Aronson a fool. He has demonstrated that he is a man of brains. He needs no congratulation in the present case, for the renewed attack upon him from the same old disgruntled source was so puerile, asinine and malicious that anyone conversant with the facts understood clearly the nature of the manœuvre.

Rudolph Aronson has now as clear a case as a man would wish for criminal libel against his persecutors. The Casino books were examined two years ago, when Justice Lawrence cleared Mr. Aronson of the charges

against him, and the sickly McCaul-Cummings-Anderdon "combine" has again filled the daily press with the renewed clangor that Rudolph Aronson is virtually a robber, an embezzler and a little of everything in the category of implied crimes. Under the circumstances Mr. Aronson has a pretty clear case against these men for criminal libel and malicious persecution.

## THE THOMAS CONCERTS.

THURSDAY afternoon, November 3, of last year, Theodore Thomas gave the first public rehearsal of his series of twelve symphony concerts preceded by public rehearsals, and also a series of twelve Saturday afternoons young people's matinées, making in all thirty-six concerts, which came to an end last Saturday afternoon. He has also conducted the concerts of the Philharmonic Society, the Brooklyn Philharmonic and Caryl Florio's concert, making over sixty times that he has directed his orchestra since last fall in this city. We append the carefully prepared list published by Mr. Krebsiel, the musical editor of the "Tribune," in last Sunday's issue. It is a rare showing, and ought to convince skeptics that New York's claim to being one of the foremost musical cities of the world has some reasonable foundation. The orchestra itself has done noble work; never before in its history has it made such a record as during the past season. The string quartet can safely defy competition for their brilliancy of tone, fire and fervor, and above all their unexceptional attack, which fully compensates one for the absence of the miniature effects of some other organizations. Of course it goes without saying that the brass and wood choir is almost perfection, no other orchestra in the country, perhaps the world, possessing such excellent artists. The marvelous attention to detail which Mr. Thomas exacts from his men never interferes with that breadth of interpretation which is now recognized as something peculiarly his own.

But, alas, there is an obverse side to the medal, and it is the painful truth that financially these concerts have not been a success. Think of it, one of the greatest orchestras in the world, conducted by one of the greatest of living conductors (and there are not many great ones), giving model programs and being barely patronized! Perhaps the recent public strictures of a disgruntled composer have some element of truth in them; for, despite the multitudinous variety of the musical entertainments of the past season, the Thomas concerts, from their superiority of performance, and also their superiority of programs, should have been a glittering series of successes. Instead, however, there is at the end of the season a large deficit, which Mr. Thomas, with his usual large-hearted generosity, has made up from his own private purse, a generous act which deserves to be recorded on something more enduring than paper.

The following is Mr. Krebsiel's interesting compilation:

In the two series of concerts given in Steinway Hall about one hundred and twenty works by fifty-two composers have been given, of which twenty-three were novelties. The composers who have led the list are: Wagner, with ten works, and Bach, Beethoven and Liszt with eight each. Arranged alphabetically, the composers who have had representation in the lists of the symphony and popular concerts are these: Bach, Baermann, Bargiel, Beethoven, Berlioz, Boccherini, Brahms, Brandeis, Bruch, Cowen, Chopin, Dvorak, Franchetti, Gleason, Glinka, Goldmark, Graedener, Grieg, Händel, Hartmann, Haydn, Herbert, Hlavac, Huber, Klein, Krug, Lalo, Liszt, Massenet, Mendelssohn, Mozart, Paine, Praeger, Raff, Reinecke, Rheinberger, Rietzel, Rubinstein, Saint-Saëns, Schärwenka (P.), Schärwenka (X.), Schubert, Schumann, Smetana, Strauss (Richard), Tchaikowsky, Volkmann, Wagner and Weber. The following works were brought forward for the first time in New York:

Composer.	Title.	Date.
Bargiel.	Intermezzo, op. 46.	November 12
Bungert, August.	"Auf der Wartburg."	February 28
Cowen, F. H.	Symphony No. 5 in F.	February 28
Dvorak, A.	Slavonic Dances, op. 73.	November 12
Franchetti, A.	Prelude, "Asrael".	January 24
Gleason, F. G.	Prelude, "Otho Visconti".	December 24
Graedener, H.	Lustspiel Overture.	December 24
Herbert, Victor.	Concerto for violoncello.	December 10
Hlavac.	Chopin suite.	March 3
Huber, Hans.	"Romischer Carnival."	December 10
Klein, B. O.	Liebesgedanke.	April 14
Klein, B. O.	Hochzeitklänge.	April 14
Lalo, Edouard.	Overture, "Le Roi d'Ys".	January 14
Praeger, F.	"Life, Love, Strife and Victory".	April 14
Reinecke, K.	Variations on "Ein feste Burg".	November 12
Rheinberger, J.	Passacaglia, op. 132.	April 14
Rietzel, J. C.	Popular suite.	December 24
Rubinstein, A.	Second concerto for cello.	February 14
Scharwenka, P.	Fantasia, Liebesnacht.	December 10
Scharwenka, X.	Arcadian suite, op. 76.	January 28
Smetana, F.	Overture, Lustspiel.	November 12
Strauss, R.	Symphonic fantasia, "Italy".	March 20
Tchaikowsky, P.	Mozartiana.	February 4

The program committee of the Music Teachers' National Association have accepted the CXXVI. Psalm for mixed chorus and orchestra, by Charles Crozat Converse, the well-known and talented composer, for performance at the July concerts in Chicago under the direction of Theodore Thomas.

## Seidl, the Eighth Symphony and the Metronome.

By EDGAR J. LEVEY.

**I**F Mr. Anton Seidl's ideas concerning the interpretation of Beethoven's symphonies have been the cause of stimulating the appreciation of these classical masterpieces by our concert audiences, they must also be held responsible for the inauguration of a new method of musical criticism—a method which compels the critic to sit in the concert hall, watch in hand, count the number of quarter notes played to the minute and judge the value of the performance by the fidelity with which the conductor obeys a fetish known as the "metronome mark."

It is only recently, however, that the full advantages of this kind of criticism have become apparent.

Mr. Seidl's readings of the "Eroica," the C minor and the A major symphonies were unconventional rather by reason of their spirit than by revolutionary tempi.

It was mainly by dynamics, phrasing and tone that he presented them in a new light; his tempi did not differ very widely from accepted traditions.

But in the case of the eighth symphony, performed at his last concert, he certainly bade defiance to the "metronome mark," and thereby gave the "official timekeepers" a good opportunity to prove the value of their watchfulness. His offense relates to the second and third movements of the symphony. The second he played somewhat faster and the third much slower than usual. It is this interpretation which I wish to defend.

The whole question narrows itself down to this: Is or is not the third movement to be regarded as a scherzo?

It was Mendelssohn who set the fashion of playing this minuet fast, and his example was followed without protest until Wagner made his celebrated remonstrance in his essay "On Conducting." Not uniformly followed, however. As early as 1859 Director Herbeck, in Vienna, conducted this symphony with what I shall be pleased to call its proper tempi, and the experiment met with marked popular success.

What argument is advanced by believers in the traditional tempi? The "metronome marks." We shall see how little force this has.

Beethoven's poor opinion of the metronome as a guide for a conductor is well known. In very few instances have the metronomic indications in Beethoven's works been originally placed there by the composer himself. In most cases they are the work of his friends and subsequent commentators of their own initiation. I have yet to see any satisfactory proof that the eighth symphony is one of the exceptions.

Nottebohm's ingenious but over zealous attempt to decree the legitimacy of the metronomic signs in Beethoven's works is not nearly so forceful upon reflection as on a first reading. He bases his argument chiefly on the pamphlet which appeared in Vienna in 1817 with the title: "Determination of Musical Tempi by Maelzel's Metronome. First number—Beethoven—Symphonies Nos. 1-8 and Septet, indicated by the composer himself," and bolsters it up by an attack on Schindler's honesty and trustworthiness. Fortunately, however, Schindler's reliability has quite recently been ably and conclusively indicated by Mr. Thayer, and his testimony on this point is most instructive. He tells us that Beethoven, dissatisfied with the poor interpretation his symphonies were receiving, made an investigation and found that the trouble was due to the faulty metronomic signs applied to his works; "and indeed," to quote Schindler, "he declared that many of those metronomic signs were not authorized by him." This was in the winter of 1825-6, and no reason appears to ascribe special authority or immunity from error to the pamphlet of 1817. Regarding the eighth symphony, Schindler's words are: "I do not recollect having heard him speak of metronomizing that symphony, though a great deal of conversation passed between us on the subject of the composition itself."

In fact, there seems every reason to believe that the eighth symphony never was metronomized by Beethoven.

Maelzel's metronome, though invented in 1812 did not come into general use until 1816, when the inventor first began to manufacture them in Paris for the purposes of sale. Before the latter date there would have been little use in prefixing metronomic signs to the manuscript of a symphony. The eighth symphony received its first performance in 1814; it was seldom repeated thereafter in the composer's lifetime and remained in manuscript until many years after his death.

But even if we knew the metronomic indications to the eighth symphony to be of Beethoven's own making, the fact would not be conclusive. How many instances are there of composers laughing heartily at the ludicrous effects of following metronome marks of their own writing. The experience of composers for the past seventy years with regard to this mechanical device is well expressed in an answer sent by Brahms to a letter of inquiry of Georg Henschel. "Your question," Brahms answered, "strikes me as rather indefinite—whether the metronome marks before the different movements of my 'Requiem' should be strictly adhered to? Why, just as well as those to be found before other music. I am of the opinion that metronome marks go for nothing. As far as I know all composers have as yet retracted their metronome marks in later years. Those figures which can be found before some of my compositions—good friends have

talked them into me; for myself I have never believed that my blood and a mechanical instrument go very well together."

But, after all, proving the worthlessness of metronome marks is only proving a negative. Let us see whether Beethoven's works show internal evidence of the positive side of the argument—that the third movement, the minuet, should be played—like a minuet.

In its original form the minuet was a slow and courtly dance, obtaining great favor in aristocratic circles by reason of its dignity. Haydn saw in the form great possibilities and introduced it into the symphony, not, however, without completely changing its spirit. Under his treatment it lost its stately character and became more and more trivial and faster in tempo.

Its general form, however, it still retained. Eventually under Beethoven's hands the minuet developed into the scherzo. In fact, the two names were at first used by him indiscriminately. Gradually, however, as the scherzo became more and more his own peculiar creation he evinced a disinclination to style this movement, from which courtliness and dignity had certainly quite disappeared, a minuet. Thus, in his first symphony he called the true scherzo which it contains a minuet; in latter years, however, real scherzi were invariably called scherzi.

But Beethoven did more.

He revived the old minuet—the genuine, staid, courtly dance, with its strongly marked rhythms and slow tempo. Did he designate it simply "minuet?" No; that would have led to confusion, as the name had been so long identified with movements that were in reality scherzi. He indicated the character of the piece and its time by the words "tempo di menuetto," and in one instance, "in tempo d'un menuetto." Out of seventeen examples of the minuet form to be found in Beethoven's works, I know of but one case where the old style minuet, used as a slow movement, is marked "menuetto." That is in the E flat piano sonata, op. 31, No. 3, and in this instance it is all the more noteworthy that he has added the warning "Moderato e grazioso."

Now, Beethoven wrote over the third movement of the eighth symphony the words "tempo di menuetto." It is an unmistakable example of the old minuet. Nohl thus accounts for its introduction into the symphony by Beethoven: "The strange minuet, with its proud step, is a hit at the high court society whom Beethoven so solemnly warned that the times of the old régime, when the principle 'L'état c'est moi' obtained in society, were past." Many writers have testified to its "courtly grace and dignity." And yet we are asked to torture it into scherzo. The very music in the score rebels. As Wagner says: "Beethoven, as is not uncommon with him, meant to write a true minuet in his F major symphony; he places it between the two main allegro movements as a sort of complementary antithesis to an allegretto scherzando, which precedes it, and to remove any doubt as to his intentions regarding the tempo he designates it *not* as a menuetto, but as a tempo di menuetto."

"This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked: the allegretto scherzando was taken to represent the usual andante, the tempo di menuetto the familiar 'scherzo,' and as the two movements thus interpreted seemed rather paltry and none of the usual effects could be got with them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertion with the A major symphony, had chosen to take things rather easily. Accordingly, after the allegretto scherzando, the time of which is invariably 'dragged' somewhat, the tempo di menuetto is universally served up as a refreshing 'Ländler,' which passes the ear without leaving any distinct impression. Generally, however, one is glad when the tortures of the trio are over. This loveliest of idylls is turned into a veritable monstrosity by the passage in triplets for the violoncello, which, if taken at the usual quick pace, is the despair of violoncellists, who are hurried with the hasty staccato across the strings and back again, and find it impossible to produce anything but a painful series of scratches. Naturally, this difficulty disappears as soon as the delicate melody of the horns and clarinets is taken at the proper tempo; these instruments are thus relieved from the special difficulties pertaining to them, and which, particularly with the clarinet, at times render it likely to produce a 'quack' even in the hands of skillful players. I remember an occasion when all the musicians began to breathe at ease on my taking this piece at the true pace: then the humorous sforzato of the basses and bassoons at once produced an intelligible effect; the short crescendi became clear, the delicate pianissimo close was effective and the gentle gravity of the returning principal movement was properly felt."

So much for the tempo di menuetto. It may not be amiss, however, to add that while Beethoven's alleged metronomic indication for this movement is 126 quarter beats, the mark for the tempo di menuetto in the "Schlacht von Victoria," which Nottebohm declares to be authoritative, is ninety-six quarter beats.

The allegretto scherzando, on the other hand, is just what its name implies, and that name cannot by any known method of interpreting musical nomenclature be distorted into andante. If allegretto standing alone be thought indefinite, the qualifying scherzando ought to be enough to make Beethoven's meaning clear to anyone having the slightest idea of the meaning of words. The movement is exactly as Wagner

said, "a complementary antithesis to the 'tempo di menuetto.'" It takes the place of the scherzo, just as does the movement marked "Un poco allegretto e grazioso" in Brahms' C minor symphony.

Beethoven's intention to transpose the usual positions of the andante and the scherzo in the eighth symphony seems perfectly clear—though both movements are far from conventional—and, to my mind, the character of the music points plainly to this view. For since our friends the "timekeepers" have expressed themselves very strongly as to what they consider a sacrilege, it may also, perhaps, be permitted me to record my humble but quite sincere admiration of an interpretation which showed, for the first time, the symphony in all its beauty and true relation of parts.

After all, the unfailing answer to critical discussions of this kind can generally be looked for in the judgment of the people. Music is so essentially an art for the emotions that it may be said, without qualification, in case of doubt, that that interpretation is the correct one which moves most deeply the heart of the great public; and this interpretation Mr. Seidl certainly seems to have given.

## FOREIGN NOTES.

....Mr. Sims Reeves is in his fiftieth year of public service.

....Theatres, opera houses and concert halls have been reopened in Berlin since the 1st inst.

....At the Berlin Royal Opera House rehearsals for the first production there of "Das Rheingold" have begun under Kapellmeister Deppé.

....Davidoff has been playing his own concerto for 'cello with orchestra, op. 14, No. 2, in A minor, with splendid success, at one of the Museum concerts at Frankfort-on-the-Main.

....Mr. Leeuwrik, of Utrecht, is said to have completed an excellent Dutch translation of the book of "Lohengrin" for the purpose of the performance of the work by the Netherlandish Opera Company.

....Händel's "Acis and Galatea" has lately been performed upon the stage at Carlsruhe, having been altered and adapted by Kapellmeister Mottl, who modernized the orchestration and cut down the longer numbers.

....Bach's "Passion after St. Luke" will shortly be performed for the first time at Berlin by the Philharmonic chorus under the direction of Siegfried Ochs. The event is of particular interest on account of the difference in opinion as to the genuineness of Bach's authorship of the work.

....Carmen Sylva—Queen Elizabeth of Roumania—is engaged on the libretto of a ballet, with song, "The Precious Stones," in which are introduced the gems of the mineral kingdom, contending among themselves for the prize of beauty and splendor that, in the end, is awarded to the tear glittering in the eye of a youthful maiden at the sight of others' misery.

....The "Neuesten Nachrichten," a Munich journal, has resolved to abstain from any subjective art criticism. "Kritik," it announces, is to cease. News, in fact, is left for the criticism of those whom it concerns. "We have found," says the journal, "that the whole chapter of art criticism is a sort of torture chamber, not only for the criticised but for the poor editors of all our papers."

....At the last public "Hauptprüfung" at the Leipsic Conservatoire, it is curious to note the number of English and American names among the students who took prominent parts. For example, one of Mozart's string quartets was charmingly played by four ladies, two of whom were English, one American and one Australian. Again, an air for violin and organ was played by nineteen ladies, one playing the organ and eighteen the violin in unison. The names of the majority were either English or American.

....A curiosity of unique interest has lately been added to the collection of ancient musical instruments at Leipsic. This is a specimen of the "bible-régal," or royal bible. Externally it resembles an enormously bulky bible of the Middle Ages; but on closer inspection will be found to consist of a wooden box containing a row of keys, some small pipes and a miniature pair of bellows. The instrument, which emits sounds powerful for its size and of a guttural quality, was used in village churches during the fifteenth and sixteenth centuries for accompanying the choirs.

....If the details published by the Italian opera company engaged by Mr. Augustus Harris for the forthcoming season in Covent Garden Theatre, London, are authentic, the enterprise will be one of the strongest ever attempted in England. The singers named are Albani, Nordica, Ella Russell, Fursch-Madi, Minnie Hauk, Sigrid Arnoldson, Melba, Alwina Valleria, Trebelli, Louise Lablache, Martini Crosmend, Zepelli-Villiani and Scalchi, and Messrs. Jean and Edouard de Reszké, Lassalle, Del Puente, Pandolfini, Cotogni, Ciampi, Dereims, Raveli, Paroli, Perugini, Miranda, Novara, Navarini and De Vaschetti. With an orchestra of 100 (directed by Luigi Mancinelli and Alberto Randegger) and a chorus of ninety, the ensemble promises to be strong at the important point where most opera companies in England are lamentably weak.

## PERSONALS.

ARAMBRO.—Arambro, the tenor, arrived in this city last Wednesday from Europe. He is on his way to Mexico.

SHERWIN.—Prof. Wm. F. Sherwin, well known as a musical composer and conductor, and throughout the United States and Canada as a Chautauquan Assembly worker, died in Boston last Saturday.

FOREIGN PERSONALS.—The "Times," of Sunday, contained the following cable news from London:

Sarasate has booked for a short tour, which includes Nottingham, Edinburgh, Glasgow, Brighton and Liverpool. It is surprising to me that this artist has not been engaged by some American manager. There is some talk of Joachim going to America this autumn, but I feel positive that, while the latter may hold a higher place in art, there is more money in Sarasate, whose brilliant style, superb bearing and crisp tone would prove more attractive than either Joachim or Wilhelm. The news of the sudden and tragic death of Federici, who went to America in Carte's "Mikado" company, comes from Melbourne. The deceased sang Mephistopheles in "Faust," Leumane being the Faust. At the conclusion of the opera, when Mephistopheles goes through a trap with his victim, and while descending, he was stricken with heart disease and died. The tragic circumstance was intensified at the funeral when the clergyman officiating dropped senseless by the graveside while reading the burial service. Charles Warner completed the sad ceremony.

A WIFE TO BE PROUD OF.—Under this heading the "Mail and Express" says that Mrs. Thomas, wife of Theodore Thomas, takes as much interest in cookery as he does in music. She is an enthusiastic housekeeper, and boasts that her husband has never had a badly cooked meal since they were married. To which we might add that Mrs. Thomas is as good a mother as she is a wife, that she is a highly educated and cultured woman and that she never troubles her husband with jealousy or expensive costumes.

STOWELL.—Miss Minnie Stowell, of Peoria, Ill., a pupil of Prof. Xaver Scharwenka, played the Schumann concerto at a concert given in Berlin on the 25th ult. The "Berliner Signale" speak of our young countrywoman in the highest terms of praise and of the success she achieved with the public. The débutante also was heard in Liszt's D flat étude and twelfth rhapsody, after which she was recalled four times. The same paper mentions that Miss Stowell played on a concert grand piano by Neufeld, which is highly praised for its fine qualities.

MCGUCKIN AND MUSGROVE.—The news that Mr. Barton McGuckin is singing, literally for his supper, because the National Opera Company is working on the commonwealth plan, will amuse friends on the other side who know that, though an Irishman, he is not cursed with that generosity which would lead him to give away his very last penny. He was talking with Musgrove and Alfred Cellier. Musgrove was anxious to get him to sign an engagement for Australia, but they could not come to an agreement. McGuckin wanted £150 for three nights and a matinée a week, and Musgrove was willing to give that for one more performance. Musgrove then ordered another bottle of wine and the discussion went on, Musgrove wanting more performances and McGuckin wanting more money. Still another bottle came and then another, McGuckin becoming more and more mellow but not a whit the more generous, and so the engagement fell through. A day or two after Musgrove, who had been negotiating with Carl Rosa for an engagement for his Australian circuit, spoke with some regret at his failure to secure McGuckin, and said that he had filled him up with wine, but all in vain. "There is where you made your mistake," said Carl Rosa, "you kept on ordering wine and the more you ordered the more McGuckin thought you could afford to pay him what he asked. If you wanted him to come to your terms you should have ordered beer." "Rosa, will you have a glass of beer?" was Musgrove's quick reply.—The "Mail and Express."

RUMMEL.—Franz Rummel, the eminent pianist, has lately taken part in concerts at Dresden, Frankfort, Cassel and other musical centres of Germany, being everywhere accorded a most flattering reception. Ludwig Hartman, the well-known critic of the "Sachsenische Landeszeitung," speaking of the performance by Rummel of the concerto in E flat, by Beethoven, expresses himself in terms of the highest eulogium, both as regards the technic and the intellectual qualities displayed by the artist, whose interpretation he moreover characterizes as "perfectly sound, free from affectation, yet full of warmth and individuality."

STRAKOSCH.—"Ten Commandments," the late Maurice Strakosch has quaintly, but not irreverently, named his code of instructions for the training of the voice. Instructions from so celebrated a teacher and impresario will be eagerly sought by all vocalists. The book is now in the press and we hope shortly to be in possession of a copy for review.

WAGNER ON ITALIAN SINGERS.—Several papers have recently quoted the following statement from one of Wagner's letters to Liszt: "It is really ridiculous that German critics should boast that only Germans understand dramatic music, when experience teaches that the worst of Italian singers declaim with more naturalness and expression than the best of the Germans," and have drawn peculiar conclusions from this. But it must be borne in mind that this letter was written thirty-eight years ago, which makes all the difference in the world. At that time the Italian school of singing was in its full glory, whereas the German school was in its infancy.

In 1850 Wagner's operas were sung nowhere except at Weimar; now they are sung everywhere, and a new school of German vocalists has arisen which did not exist when Wagner wrote the above remarks. Before jumping at conclusions always look at dates.—"Evening Post."

AMY SHERWIN.—The following letter has been received by us from Max Bachert, manager of Amy Sherwin's American opera and concert tours:

*Editors Musical Courier:*

The statement which was published that L. M. Ruben, of New York, is to manage an English opera company for Amy Sherwin in Australia is incorrect, as in fact his only identity with the matter is this: Miss Sherwin wrote to Mr. Elwell, of Brooklyn (a friend), to secure for her four singers. Mr. Elwell commissioned Mr. Ruben to secure such for him, and after trying and failing to secure a quartet of the old National Opera Company, he came in search of the few singers which were available in Boston for Mr. Elwell. I would like to state that the only one connected with the said management in Australia is the husband of Amy Sherwin, H. Görtsch.

## William R. Chapman.

OUR front page this week displays an excellent likeness of William R. Chapman, conductor of the Musurgia and Rubinstein clubs, and organist and choir master of the Church of the Covenant in Park-ave. Mr. Chapman has attained the highest round of the ladder of musical reputation as chorus master with such astonishing strides that a brief sketch of his career will not be out of place at this time.

He was born on August 4, 1855, at Hanover, Mass. His father, now dead, was a preacher of the gospel. After living in Bethel, Me., till he was twelve years old, Mr. Chapman came to this city and pursued a course of study at a collegiate school. His love for music was, however, so strong that he gave up his college course and devoted himself to the study of his chosen art and profession. After continuing his musical studies for several years under the best masters in this city he went to Europe, intending to study there; but Sir George A. Macfarren frankly told him that he could progress as rapidly and learn as much in America as abroad, so he returned and continued his studies under Dr. Cutler.

In 1877 Mr. Chapman was engaged as organist at the Church of the Covenant, and during his long term of service there has been able to secure many young singers who have since become popular soloists. Among them may be mentioned Misses Charlotte Walker, Alice Whittacre, Marie Groebel, Mrs. Annie Norton Hartdegen, Helen C. Rullman and Max Heinrich, W. H. Rieger and Ericsson F. Bushnell.

For more than ten years past Mr. Chapman has taught music in twelve of the public schools, having instructed more than 50,000 children in sight reading, but this arduous work he has about given up, as so many other duties now claim his attention and time.

Mr. Chapman's fame is built chiefly upon his two vocal organizations, the Musurgia for men's voices, and the Rubinstein Club for women's voices. The history of these clubs is well known in musical and social circles. The Musurgia will complete its fourth season with its concert on April 26, and the Rubinstein's first season ended with its extraordinary concert last Thursday evening at Chickering Hall. The former club is generally recognized as one of the best of the many clubs recently established for men's voices, ranking second only to the Mendelssohn Glee Club; while the Rubinstein is unquestionably the finest club of its kind in the world, containing as it does nearly all the leading sopranos and contraltos of New York. Mr. Chapman accomplished a marvelous feat when he succeeded in banding together such a rare company of high-priced soloists and eminent singers to sing under his baton without any pecuniary recompense whatever. To tell the truth, Mr. Chapman is to be congratulated upon the assistance of his talented and energetic wife, whose business capabilities and ceaseless activity have been an invaluable aid to him. Mr. and Mrs. Chapman have a charming home at Fordham, where their many friends are always welcome.

It cannot be denied that Mr. Chapman possesses the happy and remarkable faculty of interesting genuine musicians in each other's welfare, and in the advancement of the art of vocal music. This is shown to some extent in the history of the Musurgia, but emphatically in the formation and continuation of the Rubinstein Club. We know of no one in New York, in fact, who has this power in so eminent a degree. This being the case, why does he not aim higher and form an association of mixed voices, selecting only the best soloists of both sexes? We merely offer this as a suggestion; but it is certain that Mr. Chapman has the requisite qualifications for such a task, and that with the material at his command in this city he could soon form a mixed voiced club which would be unequalled anywhere.

—The last concert of the Philharmonic Society will take place in the Metropolitan Opera House next Saturday evening, the public rehearsal on Friday afternoon. In honor of the late Joseph W. Drexel, president of the society, the Chopin Funeral March, as transcribed for orchestra by Theodore Thomas, will be played in addition to the following program:

Symphony, No. 6, "Pastorale".....	Beethoven
Recitative and aria from "Fidelio".....	Beethoven
Lilli Kalisch-Lehmann.	
Symphonic variations, op. 27.....	Nicode
Songs.....	Lilli Kalisch-Lehmann.
Overture, "Tannhäuser".....	Wagner

## Concert of the Rubinstein Club.

THE walls of Chickering Hall never resounded with sweeter music than on Thursday evening last at the second concert given by the Rubinstein Club. Mrs. Sarah Baron Anderson, Miss Marie S. Bissell, Miss Lizzie Boyer, Mrs. Charles Herbert Clarke, Mrs. L. L. Danforth, Miss Bessie Howell Groves, Mrs. Annie Norton Hartdegen, Miss Fannie Hirsch, Mrs. Carrie Hun-King, Miss Lillie Komppf, Miss Lizzie MacNichol, Mrs. J. Williams Macy, Mrs. A. J. McGrath, Mrs. F. H. Molten, Miss Maud Morgan, Miss Anna M. Powell, Mrs. H. C. Rullman, Mrs. Gerrit Smith and Mrs. C. M. Raymond, née Annie Louise Cary, have each and all been heard time and again in our concert halls; but when the trained voices of these soloists, together with nearly fifty others of like calibre, are poured forth simultaneously the effect is magnificent almost beyond description. Such purity of tone and artistic shading have never before been heard in this city. The club had the assistance of Miss Maud Morgan, harp; Mr. Francis Fischer Powers and the Beethoven String Quartet. Miss Morgan was graceful, as usual, at the harp, and charmed the audience by her beautiful rendering of the fantasia on "Un Ballo in Maschera," by Toulmin. Mr. Powers was in excellent voice and sang "Le Muletier de Tarragone," by Henrion, in his own artistic way, calling forth an enthusiastic encore, to which he generously responded. He was delightfully accompanied by Mr. Reinhold L. Herman.

The Beethoven String Quartet were thoroughly enjoyable and appreciated. Louis R. Dressler and Erskine H. Mead did excellent work as accompanists. The chief credit, of course, belongs to the conductor, William R. Chapman, whose success as a chorus leader has been unprecedented. The club's numbers were: "The Water Sprite," Schumann; "Song of the Birds," Rubinstein; "Expectation," Hofmann; "Ah! how oft my soul is moved," Bendel; "Wind of Evening," E. N. Anderson; "God in Nature," Schubert; "Ave Maria," Henry Holden Huss; "Under all the tree tops is rest," Reichel; "The Will-o'-the-Wisp," Maas, and "Yon Spotted Snakes," by G. A. Macfarren. Mr. Huss' work was composed for the club and was highly meritorious, worthy of this talented young composer. It was accompanied by harp, organ, violin and 'cello obligato and string sextet, and was full of variety and expression, made more forcible by the delightful voices of the club, especially in a grand climax, which was thrilling to the audience.

The incidental solos in this work were sung by Miss Groves and Miss Boyer. Mrs. Hun-King and Mrs. Anderson took solos in the "Will-o'-the-Wisp," a most charming and original composition by Dr. Louis Maas, the well-known pianist and composer. The text, which is exceedingly well written and clever, is set perfectly by Dr. Maas. It is a spirited thing and was given with brio or sparkle by the club, the fine shadings at the finale being most admirably done indeed. A solo quartet, consisting of Miss Bissell, Mrs. Danforth, Mrs. Anderson and Mrs. Raymond, was heard to advantage in the "God in Nature." No such concert has ever before been heard in New York, nor will its like be heard again until next December, when the Rubinstein Club will begin its second season.

—Mrs. Scott-Siddons announces an evening of Shakespearean readings and a piano recital by her adopted son, Henry Waller, formerly known as "Seraphael," the boy pianist, next Monday evening, at Steinway Hall.

—The third musical recital at Canton, Ohio, under the direction of Johannes Wolfram, took place on April 4 last. Dr. Louis Maas was the pianist of the occasion and played a long but interesting program, consisting of both classical and modern works for the piano. George Lehmann, the talented young Cleveland violinist, played several solos and Mr. McPhail sang some songs by Jensen and Pinsuti. The audience—over a thousand people—recalled Dr. Maas several times.

—Miss Lucie E. Mawson, a former pupil of Albert Parsons, and for the last four years with Oscar Raif, in Berlin, made her bow before a metropolitan audience last Wednesday evening at Steinway Hall. Miss Mawson, who is a fair, slender young lady barely out of her teens, evinced uncommon nerve and self-possession for a débutante. She went through a long and trying program with a dash and vigor that left no doubt as to her uncommon abilities. Wearing although we have been by scores of gentle piano pommellers this season, Miss Mawson instantly commands attention by her excellent control of the keyboard, large tone and technic and remarkable repose. Her Beethoven and Bach playing was in the true vein, without a particle of that painful restraint and lack of freedom so often present in the playing of many youthful aspirants for pianistic honors. An unfamiliar romance, op. 28, by Schumann, was admirably delivered, as was also the charming capriccio, in B minor, of Brahms. Miss Mawson's Chopin interpretation, technically excellent as it is, nevertheless is a trifle too positive and pronounced. It needs the softening influences of years and manifold experiences, but the Rubinstein "Barcarolle" was all that could be desired. A little more moderation in the use of the pedals would greatly enhance the effect of this talented young lady's performances. The Liszt rhapsody, No. 12, was hardly up to the mark of the rest of the program, but take it all in all it was a most satisfactory concert.

**"Otello."**

If there is to be any resuscitation of Italian opera in this country it must be under the auspices of men of greater intelligence and broader views than the managers of Campanini's Italian Opera Company displayed in their production of Verdi's "Otello," which was heard for the first time in this country at the Academy of Music on Monday night. The three chief parts were given to three singers of very ordinary attainments, the tenor, Marconi, being an intolerable nuisance, and the subordinate roles were represented by pitiful objects under the guise of Italian opera singers. With conditions of this kind prevailing it would be unfair to pass definite judgment upon Verdi's latest opera. The adaptation of a Shakespearian drama, and especially of "Otello," for operatic purposes seems to have been a blunder, and yet, at the same time, there is an abundance of melody, more the result of application than of inspiration or spontaneity. The orchestration is of the advanced modern school, and were it not for an abundance of vulgar effects and palpable imitations it might become acceptable to the cultured musician. Form, as we understand it, does not exist, and local color, such as distinguishes "Aida," is not to be found in "Otello."

The cast was as follows:

Otello.....	Marconi
Iago.....	Galassi
Cassio.....	De Comis
Desdemona.....	Tetrazzini
Emilia.....	Scalchi

With the exception of Scalchi, who had nothing of importance to sing, these people simply raved and screamed, and, as an accomplished musician said of Marconi and Galassi, "they barked."

Who then is to be blamed for the failure of Italian opera here except the Italians themselves? The people here had sufficient intelligence to understand, after reading the announcements of the management, that the representations would be third or fourth rate; in fact, a gentleman very much interested in Italian opera told us in the Academy on Monday night, after the second act, that he had heard a better production of "Otello" in the city of Mexico.

The people of New York are not going to pay \$4 and \$5 a seat to hear Marconi and Galassi and Tetrazzini, and they did not pay these sums on Monday night.

The receipts did not amount to one-half of the cost of the first representation. The claque, which was extremely noisy and which interrupted the scenes again and again, could not mold the opinion of the audience, who at no single moment were aroused to enthusiasm. In consequence of all this "Otello" is a dead failure here, and the composer and publisher must thank their compatriots for their success in strangling the work. With a cast consisting of artists and an intelligent direction, "Otello" might have made an impression here. The following is a short synopsis of the work:

"Otello" is by Verdi; but not by the Verdi of "Il Trovatore," nor even by the Verdi of "Aida." There is not in the vocal score of "Otello" one note written for mere display of voice or for superficial, tawdry effect; and despite a rather poor performance it could be gleaned that the instrumental score is admirable, enriching and emphasizing the vocal measures without ever overpowering them, the orchestra only occasionally being, as between itself and the voices, the more prominent. "Otello" is in fact a music drama, not in the sense of that term which pre-supposes the use of Leitmotifs, but in the sense that Verdi seeks in his music to express the meaning and spirit of the words and to reflect the significance of the dramatic situation. The work is artistically serious in conception and inspired in execution. Verdi has realized that music has a nobler mission than to tickle the ears with tune, and his music rises to the dignity of tragedy.

The preliminary rumors concerning "Otello" were curiously conflicting. According to some it was to be a protest against strong Wagnerian influences. Well, it is neither Wagnerian nor anti-Wagnerian. Verdi has studied Wagner, but he is still Verdi. "Otello" may be Wagnerian as compared with "Il Trovatore," but compared with Wagner it is Verdian. Let us be thankful such is the case, for how monotonous music would become if all composers wrote alike!

The very first scene of "Otello" impresses the hearer with a sense of the difference between this work and other Italian operas. After three stormy bars the curtain is drawn and discloses the scene of the second act of Shakespeare's "Othello." A storm is raging. The Cyprians, anxious for the safety of Othello's vessel, are looking out over the angry sea. Iago, Cassio, Roderigo and Montano are among the crowd. The painting of the storm is entrusted to the orchestra. Over its tempestuous measures rise the ejaculations of the chorus—detached excited phrases expressing terror, hope, supplication and, as the vessel safely reaches the harbor, jubilation. A few recitative measures give hints of the characters of Iago and Roderigo. Glad shouts greet Othello's entrance, and after he has returned the greeting and entered the castle with Cassio and Montano there is a lively chorus. The storm dies away with a few fitful gleams of lightning and distant rumbling thunder and the chorus ends *ppp*: "Si calma la bufera."

Then following the familiar scenes of the drama, Iago unfolds in recitative to Roderigo the means of compassing Cassio's ruin.

Capitally accompanied is Iago's characterization of Cassio as "un fragil voto di femina." A well-constructed chorus leads to one of the most striking numbers of the work, Iago's drinking song. While this is dashed off with true Italian verve, it is not wanting in several darkly colored measures of dramatic significance as giving hints of Iago's sinister purpose. There is a smile on his lips, but malice in his glance; and while the rollicking abandon of his last exclamation, "Beva con me!" calls forth a jubilant response from the revelers, there are several phrases as sardonically suggestive as the laugh in Casper's drinking song in "Der Freischütz." This extract shows the double meaning of the music:



Following the lines of Shakespeare's play, a broil ensues in which Cassio is involved. Othello's appearance allays the tumult. Cassio is deprived of his captaincy. The Moor tenderly greets Desdemona, who has been awakened by the noise of the strife. After the departure of all but Othello and Desdemona begins what is not only the most beautiful composition in this work, but the most beautiful composition Verdi has ever written. Unlike many other Italian love duets, in which the violent expression of superficial passion dispels that sense of blissful serenity which is the most exalted as well as the most enduring virtue of true love, this duet in "Otello" casts a spell over the listener by its tranquil beauty. The moon rises and silvers the broad expanse of ocean. The night is peaceful and a holy calm enters the hearts of Othello and Desdemona. Love, pure and serene, finds expression in Verdi's music. Toward the close of the duet Othello whispers "Un bacio," and Desdemona, yielding, murmurs "Otello," while the orchestra gives utterance to their thoughts in this exquisite phrase:



The stars stud the heavens and the voices of the lovers die away upon the night.

In the opening scene of the second act the recitatives and the accompaniment to them depict graphically the malignity of Iago, the trustfulness of Cassio and the first pangs of jealousy in Othello. Here we have Verdi delineating character with admirable success. The most striking passage in Iago's measures is a mock Credo—"I believe in a cruel God, who has made me in his image." This is brutal in its force. A pleasant relief to this scene, in which intellectual wickedness is depicted with many subtle nuances of musical expression, is afforded by a graceful chorus for Desdemona's attendants with a rippling accompaniment of mandolins. Desdemona intercedes with Othello for Cassio. Her pleading phrases are sharply contrasted with Othello's agitation. His mind, poisoned by Iago's pointed suggestions, misinterprets her zeal. This episode leads to a quartet for Desdemona, Emilia, Othello and Iago, which is second (if second at all) only to the quartet in "Rigoletto." The soprano voice carries a broad, expressive melody, while the phrases of Othello and Iago are dramatically significant. The theme is as follows:



During this quartet the handkerchief incident is introduced. Desdemona and Emilia having withdrawn, Iago artfully inflames Othello's jealousy, the episode reaching its climax in the Moor's farewell to the glories of war, "Orae per sempre addio sante memoria!" set to a nobly pathetic melody. His passion carries him beyond the limits of self-control, and in an outburst of wrath he seizes Iago by the throat and hurls him to the ground. Then Iago whispers of Cassio calling for Desdemona in his dreams. Othello vows vengeance, and a duet, swift and impassioned and dramatically accompanied, closes the act.

The most important number in the first scene of the third act is a duet between Desdemona and Othello, Desdemona's sweet unconsciousness of wrong and the Moor's growing agitation being finely suggested by Verdi's music. There is then a sombre monologue for Othello, Verdi having with the instinct of a poet preferred this deeper and more solemn grief to an outburst of wrath. The storm has yet to break; the monologue is but the rumbling of distant thunder. This soliloquy is followed by the admirably written trio of the handkerchief. Here again is fine dramatic delineation. Iago, with satanic cunning, words his conversation so that Cassio's replies strengthen the suspicion of Othello, who overhears them. Iago's sinister purpose, Cassio's unsuspecting nature, the murder which is now lodged in Othello's breast—these are all brought into play in this trio. Trumpets announce the approach of the Venetian Ambassador. The episodes, following Shakespeare, lead up to the point when Othello strikes Desdemona to the ground. That Verdi appreciates the dramatic significance of discords is shown in the bars immediately following this brutal act. Desdemona then, raising herself and kneeling, intones a supplication of mournful beauty. This leads to an imposing sextet, sonorous and melodious. At Othello's wrathful bidding all but Iago leave him. The Moor swoons away. "Behold the lion!" sneers Iago.

The fourth act brings us two melodies of unaffected beauty. Desdemona preparing for slumber sings, as though with a presentiment of her mournful end, the "Song of the Willow." The opening phrase is as follows:



The song is as unpretentious in form as a folks melody until, when despair stirs the depths of Desdemona's grief, there rises above the echo of the trist refrain an agonized "Addio!" The second melody to which we refer is the "Ave Maria," a lovely piece of devotional music, more striking through the charming effect of the accompaniment with muted strings than on account of the originality of its invention:



The final episodes are quick and decisive. As Othello kisses the sleeping Desdemona the orchestra re-echoes the beautiful measures of the love duet which are quoted above, and this reminiscence of the moonlit love scene invests the tragic fate of Othello with deeper pathos. The phrase is repeated when the dying Othello drags himself to Desdemona's corpse and, printing a kiss upon her lips, expires.

"Otello" marks a new epoch in Italian music. With its absolute fidelity to the dramatic significance of every word in Bolte's libretto; its expressive recitatives, which are numerous and extended; its continuous flow of music, even the vocal melodies occasionally not being brought to a formal close, but passing over in Wagnerian fashion to the music of the next scene; and its entire freedom from vocal pyrotechnics, it is a virtual confession from a composer, whose early fame was won in the old style of Italian opera, of the inadequacy of that form to faithfully give musical expression to a drama.

Campanini's remarks on this point are worth quoting: "It is undeniable that Verdi has had the Wagnerian system in his mind. Yet he is not Wagnerian in the strict sense of the word. The harmony, the melody, the instrumental coloring, the equilibrium of band and voices, as well as the science and feeling, are all his own. But without the great and unquestionable influence of the genius of Bayreuth on modern musical art the Italian master would hardly have achieved such splendid results. He has had the rare ability to keep his own originality and power while assimilating the new lyrical code of Wagner."

Quite as remarkable as the form of "Otello" is the structure of its melodies. They are Verdian in that they are beautiful, but their beauty is broader and nobler than the old type of Verdian melody. There is not a melody in "Otello" for which the old style tum-ti-ta-tu-dil-ee accompaniment would suffice. In expressing emotions Verdi has gone to their source—the heart. But, most wonderful of all, this man of seventy-three years has worked with the vigorous inspiration of a youth.

It would not seem amiss here to quote Hanslick's opinion

on "Otello" who, in a most exquisitely written article on the recent first Vienna production of that work, concludes as follows: "Many a one may have been disappointed in the musical expectations which the aged Verdi had raised in him and would prefer his former unconscious and unrestrained sensuousness to the severity of the modern tendencies of his 'Otello.' It is certain, however, that one will listen to this work with the most lively interest and with admiration for the man who, at such an advanced age, can yet furnish an example of such freshness of mind and heart. Massenet, according to years, might be Verdi's grandchild, and yet his 'Cid' has more furrows of age than 'Otello.' The 'Hamlet' of Ambroise Thomas also, as well as Gounod's 'Tribut de Zamora,' not to mention some other latter day works, shows more signs of senility and will become antiquated sooner than the 'Otello' of the gray Verdi."

### Thomas' Young People's Matinee.

THE concluding one of the series of twelve popular young people's matinées, given before a large audience at Steinway Hall last Saturday afternoon, like almost all of its predecessors brought a most interesting program containing several novelties. It opened with a new "Passacaglia" in F minor, op. 132, by Rheinberger, which, like all of the Munich professor's works, shows fine thematic workmanship and a sonorous handling of the orchestra. The constant reiteration of the somewhat threadbare theme becomes, however, wearisome before the end of the composition is reached. The second novelty consisted in three movements, a gavotte in D minor, a Sicilienne in G minor and a Bourée in A minor, by Bach, originally written for piano and very cleverly scored by someone whose name was not given on the program. They were exquisitely played and elicited an unusual amount of enthusiasm, when it is taken into consideration how little Bach in reality is appreciated by modern concert audiences. The third novelty was a symphonic poem entitled "Life, Love, Strife and Victory," in C major, by Ferdinand Praeger, a London musician of standing in the English musical world. The work is a somewhat too ambitious effort at imitating Liszt's style and form, of which the writer evidently has been a close student. It is, however, a work of some merit, and the orchestration, which is full of Wagnerian effects, shows considerable technical skill. The last of the novelties were two movements, "Liebeslied" and "Hochzeits Klaenge," both in G major, by one of the most talented of local composers, Bruno Oscar Klein. Although well written for orchestra these two movements are somewhat disappointing in that they are neither very original nor very important in point of invention, and they apparently belong to a far earlier period of Mr. Klein's productiveness than do his remarkably fine sonata for violin and piano and his piano suite.

The familiar numbers on the program were Wagner's "Waldweber" from "Siegfried," the second series of Rubinstein's charming "Bal Costumé" in the gorgeous garb of Erdmannsdörfer's orchestra, and those two old favorites, Händel's "Largo" and Boccherini's "Menuet," which were given by request and which, as usual, elicited so much applause that Mr. Thomas was forced to yield to the demand for a repetition. The violin solo in the largo was played by Max Bendix with broad and pure tone, and he had to bow his thanks to the delighted audience. The orchestra all through the afternoon were in fine trim and did justice to their and their leader's great reputation.

### HOME NEWS.

Karl Formes, the famous basso, who has lived in America for the past thirty years, has been engaged to sing at the approaching London season of Italian opera. He is seventy-three years of age.

Miss Nettie Carpenter, the violinist, will give a farewell concert prior to her departure for Europe next Tuesday evening, at Steinway Hall. Miss Carpenter will be assisted by Miss Gertrude Griswold, soprano, and Albert Gerard Theis, pianist.

This evening at Steinway Hall the New York Banks' Glee Club will give their third concert under the direction of H. R. Humphries. The club will be assisted by the Meige Sisters Quartet, Miss Emily Noble, Emile Coletti, W. C. MacFarlane, organist, and Michael Banner.

Judge Barrett in Supreme Court Chambers, last Thursday, granted the request of the counsel for the plaintiffs in the omnibus suit of the chorus singers and others against the American Opera Company for an order that the names and addresses of the stockholders of the company be given to the plaintiffs.

This afternoon at 4 o'clock, at Chickering Hall, Henry T. Finck will deliver the last of his interesting series of four lectures under the auspices of the National Conservatory of Music. His subject on this occasion will be "Music and Morals." Mr. Finck sails for Spain on April 25 and will also be present at the Bayreuth Festival.

The San Francisco "Music and Drama" says that the Musicians' Mutual Protective Union, of that city, has received an elegant silver service from Cappa's Band, of New York, which visited that city last fall with the Veteran Fire-

men's Association. The service, which is of handsome design, is surmounted by a number of appropriate ornaments. Several photographs of groups of the band and the armory of the Seventh Regiment accompany the present. When the band was in that city they were very hospitably entertained by the M. M. P. U.

—At the fourth popular concert of the Baltimore Philharmonic Orchestra, under W. E. Heimendahl's direction, Paul Miersch, cellist, of Washington, made his first appearance and scored a decided success. Mr. Miersch is a new comer to this country and completed his studies at the Munich Conservatory. He is the lucky possessor of a fine tone, an astonishing technic and played a concerto by De Swert with vigor and aplomb. He has an enviable future before him.

—The route of the Mendelssohn Quintet Club is Freeport, Ill., to-morrow; 20, Rockford; 21, Dixon; 22 and 23, Chicago; 24, Sheboygan, Wis.; 25, Manitowoc, Wis.; 26, Ripon, Wis. Mr. Max Leckner, president of the Music Teachers' National Association, writes to us that 2,000 people attended the Mendelssohn Quintet Club concert at Indianapolis. The club has had a phenomenal season and may remain on the road for some weeks longer than was originally intended.

—Mr. Bachur, the manager of Novello, Ewer & Co., informs us that he will soon move into more spacious quarters, for, owing to his rapidly increasing business, he has been compelled to take the large building, 21 East Seventeenth-st., where, in addition to being the sole agent for Novello, Ewer & Co. in this country, he will also do a business of general importation of the music of a half dozen foreign music publishing houses. Mr. Bachur sails for Europe May 19 to perfect his arrangements. The success of Novello, Ewer & Co.'s branch in this country has surpassed all expectations of the house.

—Bernard Boekelmann, the musical director of Miss Porter's and Mrs. Dow's young ladies' school, Farmington, Conn., gave a soirée and a matinée on Thursday evening, April 5, and Friday afternoon, April 6. Mr. Boekelmann was assisted at the soirée by the Kneisel Quartet, who played the G major quartet of Schubert and some smaller pieces, and Messrs. Giese and Kneisel also performed some solos. At the matinée Mr. Boekelmann played a group of piano solos and, with Edward Balck, Gade's sonata for violin and piano. Mr. Balck also played some violin solos by Spohr and Wieniawski.

—The principal attraction of the closing concert of the present season of the Brooklyn Philharmonic Society last Saturday night was Rafael Joseffy's playing of the Tausig edition of Chopin's piano concerto in E minor. This is undoubtedly Joseffy's greatest feat of interpretation, and on the occasion under notice he fairly outdid himself. It is no wonder therefore that he roused the Brooklynites to a tremendous outburst of enthusiasm both at the Friday afternoon public rehearsal and at the Saturday evening performance, and that the granting of an encore was insisted upon. The orchestral numbers were Wagner's "Tannhäuser" overture and his "Siegfried" idyl and Goldmark's "Ländliche Hochzeit" symphony, all of which, under Theodore Thomas' excellent guidance, were given with rare finish of execution and with that conductor's well-known artistic conception.

—The Arion Singing Society, under the direction of Frank Van der Stucken, gave a grand concert Sunday evening at Steinway Hall, with the assistance of Miss Louise Meisslinger, mezzo-soprano; Charles Kaiser, tenor; Franz Remmert, baritone, and an orchestra of sixty performers. A new dramatic overture, "Melpomene," by George W. Chadwick, of Boston, proved itself a work full of virility and strongly contrasted themes. Schumannish at times in ideas, it is scored with skill, and the episodic development and bits of fugal writing show how thoroughly its young composer knows the ground on which he treads. Chadwick is certainly one of the rising lights of American composition. Heinrich Zoellner's clever "Jung Siegfried," for male chorus and orchestra, was sung with spirit and intelligence, the "Siegfried" themes standing out in strong relief in the orchestra. Miss Louise Meisslinger, late of the Metropolitan Opera House, sang a rather ungrateful aria by Joseph Joachim, "Scène de Marfa," from "Demetrius," also a novelty. The vocal situation is a little spun out, and while Miss Meisslinger struggled nobly with the musical platitudes of the number it nevertheless fell flat. Miss Meisslinger, who possesses an agreeable mezzo-soprano voice, also sang Franz Liszt's "Die drei Zigeuner," with a violin obligato played by Gustav Dannreuther, and revealed considerable dramatic ability. Charles Kaiser, a pupil of Stockhausen, sang a tenor solo by Frederick Cowen, an intermezzo from a new cantata, "Sleeping Beauty," with a fresh voice, not of much power, but musical withal. Franz Remmert sang the baritone solo in "Normannenzug," by Max Bruch, and the society displayed their vocal ability in a number of well-chosen selections. Mr. Van der Stucken's bright, characteristic and ever-welcome "Tempest Music" was capably played by the orchestra. The genial composer conducted the long program with his usual skill and enthusiasm.

SOPRANO SINGER.—A soprano singer desires a position in a church choir or quartet in New York city. Best of references. Address "Soprano," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

### Mr. Pratt Asserts Himself.

THE following letter has been sent by S. G. Pratt to the Boston "Traveller":

DEAR SIR—My attention having been called to the following paragraph, reprinted in THE MUSICAL COURIER, I beg permission to defend myself against the implication of untruthfulness which the closing sentence contains:

Always ready to say the right thing for Chicago, we are none the less censorious regarding any unauthorized claim which may be made in its behalf. It is stated that an "Elegy to General Grant," written by the most energetic composer in the West, Mr. S. G. Pratt, was played at the Crystal Palace concert in London, No. not since 1855 (how old is Chicago?), at least not by the orchestra under Mr. Manns; was it an arrangement for brass band?—Boston "Traveller."

Fortunately, I have preserved a copy of the book program of the concert at which the "Elegy" was performed, which I inclose. You will find the "Elegy" the closing number of a very long program which was given with the assistance of Miss Gertrude Griswold, Miss Lena Little, Messrs. Orlando Harley and B. H. Groves, an orchestra of eighty and the Crystal Palace choir of 250 voices.

The already extremely long program was further extended by my desire to introduce my compatriot, Mrs. Hastreiter, to the London critics. (I inclose the slip making that announcement, which was inserted in every program.) In consequence of the time thus taken up the "Elegy" was produced after the late dinner train had left for the city, which took all but one of the critics with it. Thus you will see in the inclosed excerpts but a single mention of it in the press notices.

That Mr. Manns frequently favored my works with a hearing reference to the two other programs inclosed will, I trust, prove. On one occasion, the program of which I cannot find, he placed four of my small orchestral works, and in 1885 played the "Serenade" for string orchestra in his famous Glasgow concerts.

Now, permit me to suggest that the difficulties in the path of a composer are manifold enough, including thoras of envy, vipers of malice and monsters of prejudice, without his being compelled to battle with lying.

I imagine, if you please, a man who has for twenty years and more endeavored to do his best, meeting scoffs and ridicule most frequently, but occasionally securing a kindly smile and a warm hand of appreciation; I imagine how pained beyond expression and discouraged that man must feel to find the few victories he has won, hard earned as they have been against bitter opposition, disputed. Not only is the merit of his work thus prejudiced, but, what is of vastly more importance, his veracity is called in question, your gratuitous slander is eagerly quoted in musical journals and the probably unintentional innuendo starting in the brain of a "smart" reporter goes around the country as fast as ill news can travel. But now in the interest of future composers, supposing I had not preserved a copy of the program proving my veracity; or supposing your paragraph had appeared after I was laid away where I could not refute the charges? Is it not this sort of negation, this spirit of denial that carried out would rob every tombstone of its inscription, every monument of its beauty and every page of history of the record of its glorious deeds? Verily, "the evil men do lives after them and the good is oft interred with their bones." If this rage of literary Nihilism continues the toiler will ask himself "wherefore should I travail my soul and brain to bring forth that someone may come after and bury me in a cryptogram?"

Hoping in common fairness you did not mean to misrepresent a fact of importance to me and trusting for the same reason you will remedy the evil as far as possible by giving publicity to the above proofs, and begging that your "smart young man" will in future be more careful of his assertions reflecting on the character of men in general and musicians in particular, I remain,

Very respectfully yours,

S. G. PRATT.

### Boston.

TWENTY-FIRST SYMPHONY CONCERT—"JUDAS MACCABÆUS"—CAMPANINI CONCERTS—THE COMING MOZART "MONUMENT BENEFIT"—A GOOD WORD FOR THE STUDENTS—WHAT OUR FUTURE "AMERICAN" MUSICIANS ARE DOING—BLIND MUSICIANS.

THE "Händel and Haydn" Society closed their seventy-third season with their six hundred and sixty-seventh concert and their seventeenth performance of "Judas Maccabæus" and their last concert of this season. The whole evening was most enjoyable. The chorus work was excellent; but then the duties of the choir are very limited in this work, and, with the exception of "Fallen is the foe," "We never will bow down" and the "Hallelujah, Amen," the choruses are comparatively plain sailing. These were very vigorously given. In "Hail Judea, Happy Land" the sopranos made a poor showing. The tenors did exceptionally well and were throughout leaders of the van. Mr. Zerrahn did not have a clear conception of some of the numbers, the climaxes being frequently inadequate. This oratorio always reminds me of "Athaliah" in its general effect, and does not Händel have a warlike "Leitmotiv" running through the work? No. 8, "O Father whose almighty power," was begun forte instead of piano, and consequently the effect of the bold phrase, "And grant a leader bold," was reduced to a minimum. The soloists were one and all effective. Max Heinrich does at times give us some curiosities of pronunciation—arrum, cause as cass, demands as de-mons, will as ville, hands as house—but his "Lord worketh wonders" was truly grand. Mr. George J. Parker was at first rather tame, but in "Call forth the powers" did some fine coloratura work. His "How vain is man who boasts in fight" was also most warmly received.

The words in this number are a little old fashioned, e. g., "and dreams not that a hand unseen directs and guides this weak machine?" Mrs. Julia Valda, soprano, has a sweet, pure organ, somewhat lacking in fire, but her "Pious Orgies" and "From mighty kings he took the spoil" were very tastefully sung. In the ensemble, however, her voice did not chime well with the timbre of Miss Emily Winant, alto, who sang most delightfully, "Come ever, smiling liberty." Her voice is ponderous and moves with slight sluggishness at times, which becomes a trifle irksome. The quality of the voice is of the noblest richness. Mrs. Valda made a burlesque of "So shall the lute and harp awake," hustling the runs so that the orchestra frequently slipped. That simple, yet majestic old tune, "See, the Conquering Hero comes," brought down the house. It is to be hoped that the Händel and Haydn will give us some new music next year; many would welcome some of Gounod's, Rubinstein's, Saint-Säens' or Liszt's oratorios, and we have heard the old standbys oft and again. They can well afford to leave their well-beaten track and explore a little.

The Campanini concert filled Music Hall two-thirds full. All the artists are old favorites in Boston, and every number on the program was encored. Ye gods! how fatally monotonous did that become! Concert began a quarter late, and the old régime was heard again in all its faults and virtues. Gagliani sang an interesting air from "Pêcheurs des Perles," Bizet, and he and Campanini an interesting duet from the same work. Scalchi sings better than ever; her Mercadante rondo was a musical peach. Gerster did much better than all expected, but the coloratura troubles her some now, and effort, even anxious at times, was quite apparent; but, all cavilling aside, let us honor these time honored "sweet singers" for what they have done in the past.

Campanini's "Otello" production is anxiously awaited, and it will receive a fair and square judgment at the new Opera House, Washington-st.

Nevada is to sing with Campanini next year, it is rumored; and he is negotiating for the services of Miss Flora E. Finalyson, a lady with a phenomenal alto, pupil of genial Augusto Rotoli, of the New England Conservatory. Last night this lady gave a very fine graduation recital at the New England Conservatory, assisted by Rotoli's ladies' chorus and others. Beautifully did she sing Händel's "Hope in the Lord" (adapted to the largo) and air from "Theodora." The Rotoli ballad, "Dost Know," is a veritable gem, The Schubert "The Lord is my Shepherd" was very delicately sung by the ladies, and I say let us notice the patient and painstaking efforts of all these budding musicians. It is all very fine to talk of "national" music. The point is, encourage the young and sprouting American musicians. Quite a number of graduation recitals have taken place lately, all of which have been a great credit to the pupils and teachers. Miss Lillian Lord (pupil of J. D. Buckingham) really deserves credit for her program—Saint-Saëns' violin sonata, with Alfred de Sève, Scambati toccata as a novelty. The young lady is an honor to her alma mater. Miss Fanny Fraizer Payne (pupil of Carl Faehnle, that sound and conscientious pedagogue) gave a noble effort a short time ago. The Bach "Chromatic Fantasie and Fugue" was excellent. Miss Dora B. Smith (pupil of Frank Addison Porter, one of our rising young men) did herself honor in a fine program, from which I call Beethoven's "Twelve Variations on a Russian Air," Wieniawski's value No. 3 and the Hofmann sonata for piano and violin, op. 67, with Mr. de Sève. Mr. Bagley (pupil of Charles F. Dennée, who was a favorite pupil of that Titan of work, A. D. Turner, now, to the general regret of all his colleagues, severely ill in consequence of too ardent exertions in his profession) gave also a very creditable recital a short time ago.

Still a word here for the young folks. The quarterly concert of the N. E. C., 1,675th recital, took place in Music Hall, on Wednesday, before a packed and jammed auditorium. All was creditable, but especially promising was Miss Josephine Turner in the "Morning Prayer" from Costa's "Eli." Her voice is of a richness and purity that promises success for her in the future. She is a pupil of that sterling teacher, Charles E. Tinney. The F minor fantasia, Chopin, was well done in some respects by Mr. John Kelly, quite a youngster. Some of the technique is somewhat too much for him, but he has pluck and talent. Otto Bendix's pupil, Miss Emma B. McCarthy, played well the Weber finale concerto in C (seldom heard). Space will not admit of more lengthy mention, but as in Leipzig, Munich and Berlin the daily and musical press always notice at length the honorable efforts of the conservatories in public. I have thought that all these coming musicians should in all right and fairness have a word of encouragement to spur them on by the way. Rotoli's pupils gave a fine recital a few days ago. Mrs. Lovell has a voice of beautiful quality, and Mr. F. E. Woodward is a young baritone of considerable merit. At this time of year the year's teaching bears its fruit, and there is a healthy and life giving spirit of rivalry and emulation rife among all teachers to produce their very best. Competition is the life of art as well as of trade, and certes! we have "plenty enough" of that old "Shawmut."

The Easter music was generous in all the churches here. I attended the "Immaculate Conception," where, under the direction of the organist, George E. Whiting, Haydn's mass (with the fanfares) No. 16, in B flat, was very well sung by a large chorus with orchestra. The overture to "St. Paul" made a fine Introit, and the "Schiller Feier" march, Meyerbeer's, a fine postlude. Lavallée's spirited "Tu es Petrus" was sung with fire directed by the composer.

A feature of interest is the series of six Wagner lectures to be given at the piano by Walter Damrosch. Much curiosity in connection therewith is manifested by the musical element, and the young Walter is quite the fashion here. The "Musical Year Book" of the sterling *Traveler* critic, G. H. Wilson, will appear in May. It is a valuable guide and should be in the library of every progressive conductor, artist and teacher. I am in receipt of several programs from Pauline Bredelli (a most excellent vocalist), of Hamilton College, Lexington, Ky., and from Thomas Martin, my successor at Hellmuth College, London, Canada, which prove that the young future musicians of America are "coming out strong" in those parts. It is always a pleasure to note that the feeders of the main musical arteries are healthy and hard at work grinding grist for the great "American music" machines.

Before Mozart's immortal "Requiem," next Tuesday and Wednesday, we are to have selections from "The Magic Flute," all in aid of the Vienna Mozart Monument Fund. The immortal Wolfgang still without a stone to honor his memory! Music Hall will hold on this auspicious occasion probably the most distinguished audience ever within her walls. Mr. J. B. Lang has quite a new fad nowadays, viz., "Concerto" recitals, three or four concertos with small orchestra accompaniment being played in one concert. It is no doubt an interesting opportunity to students, but somewhat doubtful as a musical enjoyment. The Kneisels gave their last concert last Friday—Mendelssohn's D major and Schubert's G major quartets, and as a rare and unusual treat, Beethoven's trio, C major, two oboes and English horn, which was delightfully rendered by Messrs. Sautel, Demuth and Müller. The Apollo Club, of Chicago, a short time ago gave the "Edipus" music of "Harvard" Paine, and it is gratifying to see the creations of our Eastern tone poets finding approval in the West. The sombre tone of the work is objected to by some Chicago critics, but then they did not have the fine accompanying Greek (spoken) drama as at Harvard in 1879. I remember a really magnificent rendering of Mendelssohn's music, together with the "Antigone" tragedy of Sophocles, at the Toronto (Ontario, Canada) University, a few years ago, which was the best thing of the kind and most perfect in Greek scholarship I ever heard.

I have received during the last few weeks the Chicago *Sunday World*, a new paper, edited by F. O. Bennett. Its critical columns are valuable and impartial, and a complete record of events. The great trouble with art and music papers as a rule is that only the cream of the profession is mentioned and encouraged; the vast majority of workers are unnoticed and neglected. Thank the muses, this is not the case with THE MUSICAL COURIER. When an honest musician deserves a word he gets it from the COURIER.

Last night we had an important first performance in America, Goldmark's second symphony, E flat major, op. 35, played for the first time in Dresden in last December. Goldmark has often been blamed for an over exuberance of sensuality and luxuriance, over use of percussion instruments and a super Orientalism in coloring. This, his new work, proved that he is capable of exerting the same exhilarating imaginativeness in simpler and more contained measures. This work could have in some respects been written by one of the clearest classicists for that matter. Every theme and episode are as methodical as can be and stand in basso-relievo before the hearer's ear. Many curious and novel effects of expression are found, e.g., in the peculiar little ritenatos and pauses in the first movement, reminding of Schumann, and very impressive and sonorous writing for the double basses, and a quite grandioso climax—a coda in presto and prestissimo, and still with all that contained and never overdone. The andante is strangely original, a peculiar scale sweep for strings and ff chords for brasses interspersed, give it a somewhat fragmentary character, but still with power to attract.

The success of the work is the scherzo and trio, which is really of a classic beauty and delicacy to enchant a musical Lucullus—a legitimate movement for united strings, exquisitely harmonized and embellished. No scherzo I have ever heard exercised a stronger effect upon me than this one. It is a very fairy revel, not even surpassed by Mendelssohn or Berioz, and the trio, with a calm, broad and peace-giving trumpet melody, was like the glimpse of a placid lake after the heated noon tide. Mr. Gerické was emphatically applauded after this movement. The last is practically an enlargement of the same kind of an idea as contained in the scherzo, elaborated and metamorphosed in a multitude of little details, such as the "immortal" tone poem used to delight in. The composer gives us more of himself as we used to know him in this movement than in any other. The symphony was a great

success. F. Korbay, of New York, had a "Nuptial" as a novelty on the fifth program, but it was postponed until last night. It is really a sweet and melodious sketch depicting the sensations of a newly married couple, and, whatever the dreaded, "thundering" critics may say this a. m., I must confess I thought it displayed considerable ability. It was smooth, musically and made one think of one's own halcyon days of honeymoon, and Philippo Lippi says: "If you get simple beauty and naught else, you get about the best thing God invents!" We do not always want to have to say to a composer as the old poet did:

Come forth and be judged, Master Hugo!  
What do you mean by your mountainous fugues?

It is refreshing to hear a heart story now and then, undiluted by stage thrones. The overture to "Benvenuto Cellini" of Berlioz, an opera composed by him for Paris, 1836, and next given in London in 1853, subsequently revived only by those princes of composers' friends and savours of valuable works from oblivion, Liszt, Bülow, Nikisch, Mottl, at Weimar, Hanover, Leipzig, Karlsruhe. Gerické is evidently partial to Berlioz, and with right, for his orchestra plays all his works with a superb élan and aplomb. The overture is based upon important thematic moments of the opera, such as the "Cellini" (bold and vigorous), "Carnival" (dignified) and "Theresa" (sentimental) Leitmotive. It is a sonorous and vividly suggestive work, but of slight weight without a knowledge of the opera, which concert-goers do not have, as it was never given in this country. The success of the evening was, however, the playing of Alfred Hollins, the blind pianist of the Norwood College for the Blind, London, England. We have in Boston Mr. Perry, of the Tremont School of Music, whose wonderful mastery of the ivory world of tone against overwhelming odds is to be wondered at and admired. Mr. Hollins is his equal, even his superior. He played the G minor Saint-Saëns concerto in a bold, manly style, in parts with the tenderest intuitive sentiment, as though he lived a little nearer nature's secrets than we "seeing trash." He is no prodigy; he is a dignified artist of the highest rank and a crowning honor to his institution's methods. I can always imagine a gentle rainstorm and a thick, sultry summer's day at the close of the first movement.

I can scarce refrain from mentioning the Brantford (Ontario, Canada) College for the Blind (Government support), Mr. Williams, a graduate of the N. E. C., director. They educate many musicians and tuners there. I have given recitals in the building and examined the classes, and their quick, instinctive grasping of things, in music especially, was notable. I further remember well Mr. Papius, the blind organist in Leipzig, who used to give us such wonderful performances on the great "Nicolai" organ. In Weimar I became acquainted with Director Oelwein, of the blind and deaf institute there. He was an eccentric man, composing operas for his own delectation, in which dialects occurred to which those of the "Rhinedaughters" and "Walkyries" were as naught; but those boys of his knew all of it by heart, and would play Scene 3 or Scene 10, or any scene, with ready ascrity. I verily believe the philanthropic old gentleman only invented this composition idea of his out of whole cloth as an incentive to the boys to work. Some of those boys played the violin with a touching fervor that spoke of many long and earnest night dreams. Some of us spent many hours in the cool, upper rooms of the director, listening to his boys.

Next week we are to have another American composition, Arthur Foote's overture "In the Mountains;" Moszkowski's First Suite, op. 39 (first time); an aria and songs by Emil Fischer, and Wagner Vorspiel ("Die Meistersinger.")

#### ORCHESTRAL MUSIC.

Hearing the mighty music of Beethoven,  
Or an allegro's bright beatitude  
By Mozart dreamed, full harmony imbued  
With utmost joy and sadness deep in woven,  
Our silent converse with their souls is proven  
By hidden tears and thrills of joy subdued  
And sympathy's entrancing plenitude—  
Keen tongues of flame by which the heart is cloven.  
The eloquence of music passeth words;  
Alien from speech its meanings hold apart;  
He would construe the singing of the birds  
Who thinks to utter them with verbal art.  
Then grows the soul, when the great masters' chords  
Burst from unsounded depths within the heart.

W. WAUGH LAUDER.

**TWO GLORIOUS PERFORMANCES OF MOZART'S SUBLIME REQUIEM**  
—TWENTY-SECOND SYMPHONY CONCERT—BEAUTIFUL ORCHESTRAL SUITE BY MOZSKOWSKI—PRONOUNCED SUCCESS OF LEHMANN-KALISCH, MEISSLINGER AND FISCHER.

BOSTON, April 15.

**M**R. GERICKÉ, as usual, had to submit to some criticism because he organized the Requiem concerts for the purpose of contributing to the Vienna "Mozart Monument Fund." Strange it is of course that Vienna has so long neglected Mozart, but then she has a fine Beethoven monument largely built by contributions from Liszt during his extended concert tours. They have a Schubert monument, and now the "universal" tone poet, Mozart, is to be similarly honored. Bülow collected funds all over Europe for the Wagner "Bairuth Fonds," and it is an honor to Boston that she filled to repletion the Music Hall at both concerts. I heard many different statements concerning the graves of Mozart, Schubert and Beethoven during the last week. Many said Mozart's grave had been found and Schubert's not known. Schubert and Beethoven lie side by side in the poetic old "God's Acre" of Waerding, a suburb of the imperial city. On Beethoven's tombstone is inscribed, amply sufficient in itself, the word

"BEETHOVEN,"

surmounted by the lyre and bee. Over Schubert's simple mound is written:

"Here Vienna buried great gifts, but even greater hopes."  
Here lies Franz Schubert.

When I visited these graves they were strewn with fresh flowers. On each side of the Beethoven Denkmal, on the conservatory and grave, are placed—most sadly appropriate—Prometheus, with the eagle rending his back, and Victoria holding out the laurel wreath. When I visited the graveyard of St. Marx, in Vienna, the supposed spot where Mozart was laid in the "quarter for the poor" is indicated by a modest monument (also largely contributed by Liszt). So we see that his memory was not altogether neglected. While listening to the "Magic Flute" overture, that gem of free and florid counterpoint, I beheld me of that little summerhouse in Salzburg, where he composed that opera, and of the musty old graveyard beneath the towering hill where his ancestors repose. Possibly Mr. Gerické played Wagner's master work in counterpoint, the "Meistersinger" Vorspiel, at the next symphony for the purpose of comparison and contrast. Before the "Requiem" I attended Louis C. Elson's lecture on that work at the New England Conservatory. A large and representative audience was present. I noticed the Kneisel Quartet. In addition to historical and critical matter well known to your readers, and a condemnation of Sussmayer's claims to the authorship of parts of this immortal "Swan Song," he told us of one of Beethoven's letters to Cherubini, in which he said that he (Beethoven), if ever he wrote a requiem, would follow Cherubini's model (thereby ignoring Mozart's much superior work). We see even "Olympian Ludwig" could be a little jealous. He also gave us Grétry's celebrated saying, "The Italians used to put the statue on the stage and the pedestal in the orchestra, but Mozart puts the statue in the orchestra and the pedestal on

the stage." Elson added that if Grétry were alive now he would probably say that "Wagner put both statue and pedestal in the orchestra." The performances of the "Requiem" were magnificent, and in point of choral work by long odds the very best heard here. All critics pronounce it a revelation in choral conducting.

Gerické showed the grand opera conductor of great experience throughout. Every part, every soloist, every point of entry was watched with lynx-like vigilance and a fire intense in the great choral fugues, and at times appealing. The "Kyrie" and the "Deus ira" were played with a precision and attack, as well as a subtle control and molding of the different phrases in the different parts, that Boston is not accustomed to hearing. I never heard it surpassed even at the great performance of the *Waldmüller* in Leipzig in 1879. The soloists were grand, and each and everyone received a warm reception. Mr. Gerické—and all honor to him, for he deserves it—received a double ovation at the hands of the deeply moved audience. And here a word to Boston. If you lose Gerické you lose a treasure. He is the greatest conductor in America by far, because he can be both subjective and objective, as the subject matter demands. 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# THE MUSIC TRADE.

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MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

## BLUMENBERG & FLOERSHEIM,

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BRITISH AMERICAN OFFICE: Corner Wilton Avenue  
and Yonge Street, Toronto, Can.

E. L. ROBERTS, Representative.

## BAD FEATURES OF THE CHACE COPYRIGHT BILL.

THE following letter, addressed by the editors of this paper to the Hon. Jonathan Chace, United States Senator and originator of the now well-known Chace Copyright bill, will explain one of the most subtle and dangerous features of the measure:

OFFICE MUSICAL COURIER, NEW YORK, April 7, 1888.  
The Hon. Jonathan Chace, United States Senate, Washington,  
D. C.:

SIR—We herewith acknowledge with thanks the receipt of your communication of the 31st ultimo and two copies of the Copyright bill. Permit us to call your attention to a most important omission in Section 4956. This section states: "No person shall be entitled to a copyright unless he shall . . . . . deposit in the mail within the United States . . . . . (line 18) two copies of such copyright book or other article printed from type set within the limits of the United States." Under the title of "other article" would come sheet music. Now, music printed from type in this country is the cheap class of music known as "popular music," while the classical music composed by American composers and with which their names have become identified—in fact, the only music that is recognized in the musical art circles of the United States and Europe—is printed, not from type, but from engraved plates, and consequently, according to the provisions of your bill, these American composers or publishers could not be entitled to copyrights of their compositions. If we are mistaken in these our premises would you be kind enough to enlighten us on the subject? It cannot be possible that any intention exists to give persons a copyright on low grade music set from type and at the same time exclude high grade compositions that are printed from engraved plates at a much greater expense. An early reply to this would be most acceptable to

Your obedient servants,

BLUMENBERG & FLOERSHEIM.

In order to obtain copyright, the better class of music could be set in type first and subsequently engraved, but the absurdity of such a procedure is too apparent to require elucidation. Senator Chace replied encouragingly as follows:

UNITED STATES SENATE,  
WASHINGTON, April 9, 1888.

Editors Musical Courier:

I have your favor of the 7th inst. I do not think the

provisions of the bill will have the effect which you seem to suppose, but I will examine it with care with special reference thereto. It may be that it is desirable to make some change in the language of the bill. That is not the intention.

Very truly, &c., J. CHACE.

The music publishing firm of E. Schubert & Co. writes to us as follows:

Editors Musical Courier:

According to Section 4956 of the proposed Chace Copyright bill, no person shall be entitled to a copyright unless he shall, before publication in this or any foreign country, deliver at the office of the Librarian of Congress, at Washington, a printed copy of the title of the book or other article, and also not later than the day of publication thereof in this or any foreign country deliver at the office of the Librarian of Congress, at Washington, two copies of such copyright book or other article printed from type set within the limits of the United States.

It seems to us that American authors will pay dearly for their efforts to obtain protection in the United States for their foreign colleagues if the above section will not be materially changed.

Any Copyright bill which proposes to deprive an author of his copyright in his own country, should his work be first published or printed in a foreign country, ought to be defeated by an overwhelming majority.

There may be honest differences of opinion respecting the restrictions to be imposed on an author desiring to obtain a copyright in a foreign country, but no differences respecting his protection at home.

No reciprocity by foreign countries will ever be possible unless this principle is accepted.

The Chace Copyright bill proposes to deny protection to works by foreign authors unless they are wholly manufactured and published first or simultaneously in the United States.

Is this restriction of foreign authors' rights not more than sufficient to protect our paper makers, printers and bookbinders?

Respectfully,

EDWARD SCHUBERT & CO.

NEW YORK, April 12, 1888.

This is another bad feature of the Chace bill and deserves certain defeat. In fact, these clauses should be sufficient reasons to investigate carefully every clause and section of the bill before it is again up for consideration. There are composers here who cannot, for various causes, have their works published in this country, especially works that require scores, such as symphonies, oratorios, overtures, &c., while they may find a European publisher. Should they not be entitled to a copyright? If it is denied to them, their main source of income, the piano arrangements of such compositions, for instance, will be impaired. The situation is absurd. The facilities for publishing scores are far superior on the other side to those existing here, and yet an American composer who should take advantage of this condition would, as a consequence, not be enabled to secure copyright in this country. We fail to appreciate how it can be possible for the United States Senate to pass such a bill, or for a Senator like Senator Chace to offer it with such defects—defects too serious to overlook for a moment.

## THE SCHUBERT IS ALL RIGHT.

IN a letter on the Pacific Coast trade and their trade in particular, Messrs. Jacobson & Latzer, of San Francisco, who have also opened a branch at Los Angeles under the management of C. H. Gray, write to THE MUSICAL COURIER: "What is your opinion of the Schubert piano?" If these gentlemen will look again into our special Pacific Coast edition of January 25, 1888, they will find our opinion of the Schubert piano definitely expressed, and investigations since made confirm the opinion thoroughly. What we said was this:

The Schubert piano is a thoroughly well built and carefully constructed piano, of a grade and quality desired by the dealer and acceptable to the general purchaser. The price of these pianos gives the dealer an excellent margin of profit, and in selling them he can feel assured that they will give satisfaction and will fulfill the claims of the warranty. We cannot understand why dealers should sell low grade stencil pianos when they can purchase pianos like these, which, although they cost more, are sure, on account of appearance, tone and durability, to sell more rapidly and with better permanent results.

Mr. Peter Duffy, who is at the head of the company's affairs and who is assisted by Mr. O. L. Braumuller, is determined not only to push the Schubert piano in all directions, but is bent upon improving it constantly. That's what we like to see in a piano factory.

## THE KIMBALL STENCIL.

THE stencil racket of the W. W. Kimball Company, of Chicago and the West, is a beautiful spectacle to behold. We know of a consignment of low grade stencil pianos recently shipped from here to the Kimball Company stenciled Kimball, and innocent purchasers will now be enabled to buy this stencil stuff, costing about \$100 a piece, at any price from \$200 to \$400, under the impression that these pianos were made by the W. W. Kimball Company. This kind of transactions is the very embodiment of mercantile honor and probity and must make the members of the W. W. Kimball Company extremely happy. However, THE MUSICAL COURIER insists upon differing with the Kimball methods. We believe that the legitimate Western and Eastern as well as Southern piano and organ trade should have a journal that has the independence and the courage to expose this and all kinds of stencil humbugs and frauds, and as an evidence that the legitimate trade wants THE MUSICAL COURIER we simply point to the fact that this paper exists and always has existed without patronage from these stencil concerns.

## STENCILS.

TWO inquiries received this week require attention in these columns. They are as follows:

Editors Musical Courier:  
Is the Sumner, N. Y., piano a stencil instrument and what grade? Don't mistake it for Sohmer & Co.

Respectfully yours,

F. SCHRANDENBACH.

"Sumner" on a piano indicates a stencil of the worst kind, and is intended as a kind of play on the word Sohmer. We would advise our correspondent to expose at once the fact that the "Sumner" is a fraud stencil piano.

Editor Musical Courier:

Please inform me whether the Wing & Son piano is a stencil piano or not, and by whom it is manufactured.

Respectfully,

R. C. BOLLINGER.

Wing & Son have skeletons of uprights made for them, and furnish them to parties who desire to parade themselves as piano manufacturers. The Wing & Son piano would consequently come under the classification of stencil pianos, for its origin is unknown.

ALBERT WEBER has sued Henry E. Abbey for \$50,000 damages for breach of contract in the Josef Hofmann case. Mr. Weber had excellent reasons for bringing this suit and he should be reimbursed for his losses.

THE strike in the New England Piano Company factory, Boston, has been called off by the managers of the men, and Mr. Scanlan has thus won a substantial victory. We congratulate him on his adherence to principle and his pluck and determination.

The New England Piano Company has just made a contract with the Jesse French Company, of St. Louis to deliver to the latter 600 pianos in a given time. This makes over 1,800 pianos ordered by the Western house from the New England Company, 1,200 and more having already been delivered.

A VISIT last week to the factory of the B. Shoninger Company, New Haven, convinced us that the company is one of the busiest piano and organ manufacturing institutions in this section. The Shoninger upright is substantially made in every particular. Mr. B. Shoninger stated to us that in a few months he would begin the erection of a large wing to the factory on adjoining ground belonging to him. More space is required if the company wish to build more than five pianos a day, the number they are now making and shipping. Mr. Shoninger, Sr., is in good health, and as he is a believer in life insurance he recently had \$125,000 put on his life. He may raise the amount to \$200,000; and although he is sixty-eight years of age, he attends strictly and systematically to his business affairs with the same energy that has characterized his labors for the past thirty-eight years, since which his business has been established. Mr. Shoninger has accumulated a fortune, and his two sons, Simon and Joseph, have as splendid a plant as any two young men in the line of the music trade.

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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**THE STERLING CO.**

## AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

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**PIANOS**  
REOWNED FOR  
TONE & DURABILITY

# J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

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NOW IN USE.

## MR. GILDEMEESTER.

In a communication addressed by our trade editor to Mr. P. J. Gildemeester, the manager of the business of Chickering & Sons, it was stated that that gentleman is not in the habit of answering letters, a fact now well known and understood by many persons who have been thrown in contact with him and confirmed some months ago by Frank H. King before he was directly employed by Gildemeester. King said to several gentlemen, whose gray matter is in good condition and whose memory is therefore to be trusted, that D. S. Johnston & Co., of Cincinnati, said they could do no business with Gildemeester because he pays no attention to the most important letters and telegrams. And so it was with the letter addressed from this office to Mr. Gildemeester—a letter that contained two vital items of importance to Chickering & Sons. This is, however, only one of the weak points in the business habits, if we may dignify Mr. Gildemeester's methods by applying such terms, indulged in by that gentleman, who, we believe, is thoroughly honest and scrupulously conscientious from his point of view. In fact, it has become a topic of universal interest to the piano trade of this country, and discussion is ceaseless as to the final results of Mr. Gildemeester's mismanagement of the great trust placed in his hands. Mismanagement is the one word that covers completely the acts and the general conduct of Gildemeester as the controlling spirit of the Chickering house.

We would consider it a calamity to the whole piano trade in this country if the position and stability of the firm of Chickering & Sons were to receive additional blows to those already inflicted through Gildemeester's incapacity and lack of the most pristine and elementary knowledge of mercantile routine. And what remarkable recuperative powers must the Chickering house possess to have sustained these blows, which could not have been more severe had they been inflicted intentionally, and yet survive!

Mr. Gildemeester's mismanagement is due to defects that are partly congenital and partly the result of a false system of business education; for, let it be remembered, he is a disciple of the school of Horace Waters and has been a thrifty stencil piano man while associated with T. Leeds Waters. When Gildemeester, through the death of Harry Brown, succeeded to the control of the Chickering business his history had been identified only with the sale of pianos, first in the country to farmers' wives and subsequently to the dealers. In this capacity as salesman he was certainly a success, for he sold many of the 3,600 pianos, for instance, made in 1883 by the Chickering house, while, as controlling spirit, he has managed to reduce the production of the firm to about one-half this number in 1887. This only shows that it does not follow that because a man is a competent salesman he can also figure as a competent manager. Gildemeester's case is not the only one of the kind on record. In all lines of trade the same distinguishing characteristics between a financier, a manager, a salesman, &c., exist, simply because human nature is the same in all trades. The advantage possessed by many firms lies in their ability to train and select the proper men for their departments and adapting them to their proper spheres.

The first quality demanded of a man who is to occupy so important and responsible a position as the one held by Gildemeester is executive ability, and executive ability is an unknown quantity with Gildemeester. His attention to detail has been so absorbing that he has never been able to grasp the full meaning and intent of the future of the Chickering piano, nor has he ever been intellectually capable of understanding how the destinies of a great industrial establishment, such as that of the Chickering, should be molded. These are congenital defects, and as they are so pronounced and understood by hundreds of intelligent men who appreciate the situation, it has become a cause for comment that so elegant and accomplished a gentleman as Mr. Charles F. Chickering, a man whose mental vision is clear and bright as sunlight, should not have discerned the weak spots among the accomplishments of Mr. Gildemeester.

It is utterly impossible to conduct even the smallest business successfully without an executive system, and to attempt to conduct so large an establishment as that of Chickering & Sons without it would be as futile as to attempt to square the circle. This needs no further elucidation, for it is well known that to-day Mr. Gildemeester's mismanagement and want of executive ability have led to very sad results not necessary to amplify at present.

As we said before Mr. Gildemeester's defects are partly congenital and partly the result of a false system

of business education, and the latter defect leaves its traces upon nearly every transaction Mr. Gildemeester makes, or rather does not make. Practical results of the system bequeathed by Horace Waters to his disciples can be seen in Gildemeester's success as the destroyer of the Chickering wholesale trade, and it is surprising that the Chickering for this reason alone do not make the change that will soon become imperative in their business. Do not the books tell a terrible tale? What has Gildemeester done with the wholesale trade of the house that conveyed its trust to him? There is hardly any wholesale trade left in New England. The blunder with Cory Brothers, of Providence, has never been retrieved, and that blunder was worthy of a schoolboy, and a truant one at that.

We will pass New York and Pennsylvania, although we may as well call attention to a useless change at Buffalo, where the agency was taken from Wahle & Sons and subsequently restored. Such cases are too numerous to mention at present. Let us look Westward. In Ohio an unnecessary change was made, in which D. S. Johnston & Co., of Cincinnati, lost the agency and subsequently had it restored. Those are severe blows to the prestige of a piano, and outside of Johnston there is virtually no wholesale trade in Chickering pianos in Ohio. There is none in Indiana and none in Kentucky; none in Michigan and one house in Wisconsin. For reasons known only to Mr. Gildemeester the agency of Minnesota was taken from W. J. Dyer & Brother, and after going a-begging was given to a small firm. Iowa has one agent of consequence and so has Kansas. In Missouri and Tennessee the Jesse French Company represent the Chickering piano; but before us is an advertisement in which this company state that they have for sale the Hardman, Chickering and Vose & Sons pianos. In fact, the Hardman piano has been pushed into all the places and warerooms vacated by the Chickering piano through the instrumentality of Mr. Gildemeester. Illinois has lately been resuscitated by the creation of the firm of Newell, in Chicago, where the Chickering piano is now sold after Kimball had refused to again take the agency.

In the South there is no wholesale trade of consequence in the Chickering piano, although it offers one of the choicest fields for operations; for let it be said there is an immense commercial value attached to the Chickering name. We doubt whether the Messrs. Chickering appreciate the value and fortune represented by their trade mark, which, however, is daily affected and damaged and its prestige injured by the reckless and stupid acts of Gildemeester.

We have made a cursory survey of this field of havoc, and its condition discloses one great and incontrovertible phenomenon, viz., the total lack of ability on the part of Gildemeester to conduct wholesale transactions. He does not understand the handling of men, especially of men who are accustomed to large transactions. The school of Horace Waters never taught a class in large transactions; rather, small transactions.

Like a man groping in the dark, Gildemeester has been hunting about for years for wholesale salesmen, and, after initiating one after another in the mysteries of his wonderful schemes, ended by discharging nearly all of them. There are Anguera, R. S. Howard, Fraser, Tremaine, Richards, Hammerschmitt, Petersen, and now Frank H. King, who aspires to a higher plane than functionary under Gildemeester's dominion. With these, who nearly all constantly display ability to earn excellent salaries under different auspices, and who must therefore be competent, Mr. Gildemeester made useless endeavors to rehabilitate what he himself demolished. To most of them he proposed schemes that were impossible of execution and consequently could not be accomplished. Nearly everyone was sent on missions that were hopeless before the start and necessarily seldom materialized, and, as a matter of course, the men were useless for the object intended by Gildemeester. A shrewd, far seeing man of business anticipates these things. Gildemeester realized them only after the blow had been inflicted. There are now about a dozen ex-Chickering salesmen made by Gildemeester within a few years. What greater evidence is needed of the incapacity of the man?

If the house of Chickering is to resume its traditional position as one of the leaders in the piano trade of America; if the house of Chickering is to regain the enormous wholesale trade that at one time fairly impeded to be supplied with pianos; if the house of Chickering is desirous to remain an element in the musical development of the nation; if the house of Chickering is at all anxious to maintain its credit in the financial and commercial marts of New York and Boston; if the house of Chickering is as solicitous for its future welfare as the piano trade at large is, there is no time for procrastination, and without much delay a man of

ability, experience and popularity must be placed in control and Mr. Gildemeester must be relegated to the position for which he is naturally adapted. We predict that under his mismanagement there can be no progress or development, but the very contrary; while the proper man will be able to coin a fortune out of the valuable plant and reputation that Messrs. Chickering & Sons are possessed of.

## THE CONOVER PIANO.

We have always maintained that the Conover piano manufactured by the Conover Brothers Company, was an instrument that would make an impression upon any intelligent dealer who understands what tone and tone quality are, who can distinguish the difference between a sluggish, heavy touch and a light repeating touch, and who, in short, can bring to bear upon a piano the weight of intelligent judgment. These uprights of the Conover make are bound also to make a deep impression upon musicians, for these are quick to appreciate an instrument that appeals to their aesthetic taste and adapts itself to the demands of a developed technic. Three testimonials from musical people, voluntarily contributed to the Conovers, struck us as worthy of reproduction, and we therefore ask our readers to peruse them:

GENTLEMEN—I have examined your upright pianos and take pleasure in saying that I was much pleased with them. The scale is very even, and the tone, in addition to its great sonority, is of the most exquisite musical quality. I was much pleased with the action, which seems to possess all the requirements made upon it by the most exacting technique.

JULIA RIVE-KING.

GENTLEMEN—Allow me to express to you the pleasure given me by a half hour spent with one of your pianos. It is refreshing to find an upright with action so prompt and so responsive to the finger in all kinds of touch, and with tone so crisp and of such singing quality, and this extending to the highest notes of the treble.

As a special excellence of your instrument I noticed that the difference in quality of tone of the wound and unwound strings was wellnigh obliterated, thus making an even scale.

The convenient music rack and lamp bracket are also deserving of commendation. In design and workmanship they are excellent. Yours very truly, S. N. PENFIELD.

In outward appearance the upright of the Conover Brothers (New York and Kansas City) is elegant, and its arrangement of desk and lamp bracket—both of which can be drawn out or concealed—decidedly novel and useful. In vitality of tone, which a sustained finger touch prolongs with remarkable intensity, the Conover upright is very hard to excel. This prolongation, so earnestly sought by both maker and purchaser, extends into the high treble, where it is rarely found, and there is, at the same time, a sympathetic quality in the tone which charms the ear untriflingly. The action is supporting and helpful to the player—so elastic and light that fatigue is deferred to an unusual degree. The key repetition, so difficult to obtain in an upright, is rapid and reliable and the attack of tone never harsh. There is no questioning the fact that the Conover piano has hosts of admirers and is making very many staunch friends. In our opinion it is a very lovely piano—one that captivates.

ROBERT GOLDBECK.

Mrs. Rive-King, it will be seen, lays special stress upon the musical quality of the tone and the adaptability of the action to exacting technic. Mr. Penfield is impressed with the singing quality of the upright, and also refers especially to the responsive touch—points we have always claimed for the Conover piano—and Mr. Goldbeck calls attention to the same qualities, for he writes of the prolonged and intense tone and refers to the fact that the action does not fatigue, but is light and elastic.

Indeed, the Conover piano is an instrument that will on its own merits attract other artists and draw from them similar encomiums to those above. We recommend it to pianists who want to enjoy a delightful sensation and to dealers who want to make money.

RUMORS have been in circulation on Fourteenth-st. and the Square that one of the music trade papers published in this town is in financial distress—that is to say, the editor is hard up. Judgments have been filed against him, and the commercial agencies have been engaged in looking up his affairs, which seem to be in bad shape. We hope he will pull through and continue his usefulness, for he has worked hard and steadily to build up a journalistic enterprise which had all the appearance of success.

—Mr. Robert Proddow, of the Estey Piano Company, who had been detained at Palatka, Fla., on account of illness, returned to his home in Brooklyn last Saturday. The injury to his ankle will compel him to remain at home for some time.

# WEBER, WEBER

*Grand, Square and Upright*

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NEW YORK.

MANUFACTORIES:

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147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,

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**"CROWN" ORGANS,**

For Church and Parlor use.

MANUFACTURED BY

**GEO. P. BENT,**

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS

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COBLENZ ON THE RHINE.

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**Piano Manufacturers.**

DO NOT BUY UNTIL SEEING THE

**New Burdett Organ List.**

BURDETTE ORGAN COMPANY, Limited, ERIE, PA.

GOOD AGENTS WANTED.  
ADDRESS ALL COMMUNICATIONS TO THE OFFICE.

THE  
**KELLER PIANO,**  
MANUFACTURED BY  
THE KELLER PIANO CO.,  
**BRIDGEPORT, CONN.**

New York Warehouses: 17 E. 14th St.

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Catalogue Sent on Application.

**C. A. GEROLD,**  
— MANUFACTURER OF —  
**GRAND, SQUARE and UPRIGHT PIANOS,**  
Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

**FRANCIS BACON,**  
PARAGON  
**PIANOS.**

(Late RAVEN &amp; BACON. Established 1789.)

19 and 21 West 22d Street, near Fifth Avenue, New York.

CHICAGO DEPOT: J. HOWARD FOOTE, 307 and 309 Wabash Avenue.

**LINDEMAN & SONS,**  
Manufacturers of Grand, Square and Upright  
**PIANOS.**

WAREROOMS: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

**DAVENPORT & TREACY,**  
PIANO PLATES  
— AND —

**PIANO HARDWARE,**  
444 and 446 W. Sixteenth St., New York.

**THE STORY & CLARK ORGAN,**

Canal and 16th Streets, Chicago, Ill.



The Most Perfect Organ Manufactured. It stands at the Head. Its Mechanism and Tone Perfect. New Styles always Lead. It stands Criticism and Thorough Inspection.

Agents Wanted.

Territory Exclusive.

Send for Catalogue.

**ISAAC I. COLE & SON,**

Manufacturers of and Dealers in

**VENEERS,**

And Importers of

**FANCY WOODS,**425 and 427 East Eighth St., East River,  
NEW YORK.**C. A. SMITH & CO.**

WHOLESALE MANUFACTURERS

— OR —

**Upright + Pianos.**

OFFICE AND FACTORY:

89 and 91 East Indiana Street  
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This building is owned and used exclusively by the SCHUBERT PIANO COMPANY.

**THE SCHUBERT PIANO**

A Piano that EVERY DEALER should handle. Thoroughly Constructed. Attractive in Appearance. Brilliant in Tone. Reasonable in Price. Fully Warranted.

APPLY FOR TERRITORY.

Factory: 542 and 544 West 40th Street,  
NEW YORK.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
145 STATE-ST.,  
CHICAGO, April 14, 1888.

THE methods of advertising in the city by some of the houses are open to criticism. We noticed a Weber piano advertised by a dealer here at a very low price, when the facts are that he has no Weber at all, and when parties go to ask for it he says he has just sold it, thus fraudulently trading on an old and reputable name. Another house advertises a piano as the choice of the Music Teachers' National Association, to meet here in July. We would like to know if the Music Teachers' National Association have turned themselves into an advertising organization to boom any one piano, and, if so, when did they make up their minds to adopt such course? Another house says the Steinway piano was formerly the leading one, then the Chickering, then the Knabe, then the Weber, but now it is the piano that they are representing, &c. It is strange that dealers can't transact their business in an honorable, straightforward way without resorting to the mention of names and attempting to cast discredit on the best houses we have in the country.

We don't believe there is another business in the country, unless perhaps it may be the sewing machine business, that would stoop to such methods of advertising. The stenciling business has to a certain extent become rather less popular, but very much to our surprise we find a house that a short time ago avowed their determination to cease that course still putting their name on the cheapest kind of truck.

Mr. G. E. Feagan, of Joliet, Ill., who was recently stocked up with musical merchandise, &c., by a Chicago house, has given up this portion of the business and will stick to his last, i.e., the jewelry business, in the future.

Mr. Simon Shoninger will return to the East to-day or tomorrow, Mr. Jos. Shoninger having returned from a short trip Northwest. Mr. Simon Shoninger is more than pleased with their two years' experience with their Chicago branch.

Messrs. Root & Sons are renovating their piano rooms and making two parlors at the north end of the room, calculated to show how pianos sound in ordinary parlors.

Mr. J. Frank Barrows, formerly of Chatterton & Barrows, of Springfield, Ill., who recently sold his business there, has concluded to locate at Saginaw, Mich., and will take the Sterling piano for his leading instrument.

The new Auditorium building, at the corner of Congress-st. and Wabash and Michigan avenues, is assuming shape, and we are assured that the large hall is even now sufficiently complete to use it.

Messrs. F. W. Spencer & Co., of San Francisco, have dissolved. The business will be carried on by Mr. F. W. Spencer.

Messrs. C. A. Smith & Co. will remove from 89 and 91 East Indiana-st. to the corner of Superior and North Franklin streets on or about May 1. The new factory building was built expressly for this enterprising concern, and is 130 feet deep by 43 feet wide, and consists of six floors. It is as fine a factory as anyone could wish for. The machinery will be run by a 40 horse power engine. It is the intention of Smith & Co. to make 25 pianos per week hereafter, and as they are now 65 pianos behind orders, they have some doubt of being able to meet the orders then.

Messrs. William H. Bush & Co. are getting out some new styles of uprights, and with their small grand are now producing eight different styles.

The retail business is somewhat better but still not heavy.

## Musical Merchandise.

GEORGE GEMÜNDER, of Astoria, received on Friday, the 13th, letters and telegrams from all parts of America and Europe congratulating him upon the seventy-third anniversary of his birth. We are glad to state that his health has considerably improved of late and that his tour to Europe will be more for enjoyment than for the restoration of his health.

The London "Musical Opinion and Music Trade Review" brings the following trade notes from Germany: "The death of the Emperor has caused an almost entire, although presumably only temporary, suspension of business in the musical instrument trade. This of course applies solely to the dealers supplying the home market, as the manufacturers have been and are busy executing orders for export and preparing stock for the spring market. It would, however, be an advantage to know when spring intends to put in an appearance this year, as at present the streets are knee deep in snow, and the railway traffic is by no means as regular as business men could wish. The decidedly pacific tone of the address sent by Emperor Frederick to Parliament has given great satisfaction in all commercial circles, and the musical instrument trade hope that the clearing up of the political atmosphere will be conducive to providing a fresh impetus to business."

"Fresh connections with the United States are being constantly entered into, and if the import duty will be reduced to anything like the extent confidently spoken of the demand for exports will be enormously increased. Even now the American makers of brass instruments can hardly hold their own against foreigners, and the former are certainly not likely

to find their position improved when the import duty is reduced. One American trade journal finds consolation in the fact that while the importers are growing rich the European workmen of this branch are starving. I do not, of course, pretend to know everything, but as far as concerns the workmen of this branch in special places I can only say that during a recent visit there I saw no signs of the above-mentioned starvation. Good workmen can command good wages, and even an inferior class of men are far from being driven into the workhouse."

In regard to the last remark of the German correspondent we again quote from one of his former articles: "As the American dealers have screwed down prices in Markneukirchen to or even below starvation pitch, the manufacturers have been looking for some new branch to take up which may prove more lucrative."

THE MUSICAL COURIER finds no "consolation" in the fact that the importers grow rich and the European workmen starve. THE MUSICAL COURIER would prefer to see American workmen make American brass instruments, and that's all there is to it.

The clay violins made by Mr. Ludwig Rohrmann, of Krauschwitz, near Muscau, Oberlausitz—violins the sounding body of which is made of clay, whilst all other parts are of wood, as in common violins—have been subjected to an examination in the section for natural science of the Schlesische Gesellschaft für vaterländische Cultur at Breslau. Mr. Rohrmann has carried off a victory for his violin before this honorable body, as his instruments were found to compare very well with good, new wooden violins. As the best German violins made now are not first-class instruments at all, and especially as regards their tone quality, this victory, however, is of no great importance. Just these little defects in these clay violins, as in the German wooden violins, which may not be perceptible to many people, even to musicians, stamp them as second-class instruments that cannot be compared with the old Italian or with the violins of George Gemünder, of Astoria.

## Failure of Mathushek &amp; Son.

THE New York "Herald" of Wednesday last published this notice:

Victor Hugo Mathushek, doing business as Mathushek & Son, manufacturers of pianos, at No. 101 East 125th-st., and at Nos. 242 and 244 East 122d-st., made an assignment yesterday to William Clark, giving preferences for \$12,198, the largest being to J. Stanton for \$12,000. He was for four years of the firm of Mathushek & Kinkeldey, whom he succeeded in 1886, since which time he has been alone. In November last his statement showed assets \$35,500 and liabilities of \$12,000.

If the liabilities of Mathushek & Son were \$12,000 last November, how could the firm have an indebtedness now of \$12,398 to preferred creditors and other debts besides unless the statement was wrong?

The great blunder of young Mathushek consisted of his attempted competition with the old-established Mathushek Piano Manufacturing Company on grounds that were untenable and that could be productive of no harm except to himself. He went so far as to publish the following foot note under his advertisement:

N. B.—No connection with the Mathushek Piano Manufacturing Company, of New Haven, Conn. They cannot use our Equilibre system, nor any of Frederick Mathushek's later inventions.

Now, the fact of the matter is that the Mathushek Company had no use for the Equilibre system nor any inventions except those embodied in their pianos. The merits of the Equilibre system, if it has any, should have been sufficient incentive to young Mathushek to attend to the development of his own trade instead of attempting to make capital by attacking the prestige of so solid and wealthy an institution as the Mathushek Piano Manufacturing Company, who never deigned to pay even the slightest attention to young Mathushek's fulminations. Business of such nature never can succeed. The attempt at trading on the strength of the reputation of old, well-established houses, whose trade marks are of commercial value, should never be countenanced. In the matter of S. G. Chickering & Co., whose imitation of the old Chickering name on a piano was thoroughly exposed by us, and the successful traffic in that direction consequently paralyzed, we stated our platform. It was a similar case with Mathushek, who used the name of the Mathushek Piano Manufacturing Company to advertise his business. The latter company are doing an excellent trade and have never been irritated in the least by the attempt to use their name. These gentlemen probably knew that the thing would not work, and it did not work.

THE following item is from the Philadelphia "Daily News." It was taken from THE MUSICAL COURIER of March 14, 1888, where it will be found on page 200:

## PHILADELPHIA PIANO TRADE.

The retail piano trade of Philadelphia is more extensive than that of the whole South, between Richmond and New Orleans; there are more pianos sold within a radius of twenty miles from the Public Buildings, in Philadelphia, than in the whole South from the Potomac to the Mississippi. The Blasius firm carry a very large stock and keep their pianos and organs in first-class shape. They have just sold out their Reading branch to C. W. Edwards.

Would it not be the proper thing for the "Daily News" to give credit where credit belongs?

—The stock of F. S. Botefuhr, piano and organ dealer, Fort Smith, Ark., who lately failed, has been sold out. His liabilities were about \$5,000; assets the same.

## London Letter.

LONDON, March 4, 1888.

Editors Musical Courier:

I WONDER what effect the new Merchandise Marks act in England will have on the importation of stenciled organs? Under this act every piano or organ must bear the name of the maker and the source of its manufacture. How will this affect such instruments as Beatty's, and others of that ilk? The "Beethoven Organ and Piano Company" are now selling their productions in this country. Another firm, "The Bliss Organ Company," are also issuing catalogues on the plan adopted by Beatty, of posting coupons that are worth so much—or so little—on receipt of cash. I have been so long absent from the United States that I am not at present familiar with the names of all the firms engaged in making musical instruments, good, bad and indifferent. Is there such an institution as either of the above named? It may be safely remarked, however, and manufacturers of stenciled instruments will do well to note the fact, that no instruments are now permitted to enter the ports of Great Britain unless the said instruments bear the name of the actual maker. Stenciled goods will be confiscated. Any dealer here who believes that instruments imported bear fictitious names is at liberty to notify the customs officers that such goods are likely to be entered, and a sharp lookout will be kept for them.

Already several instances can be pointed out where German pianos have been imported with the name of the importer instead of the real maker on the fall board, and the entire shipments have been seized. This new act applies in many different trades, but I refrain from any comments, as they do not bear on the music trade. So let the stencil makers of the United States take care. If they send instruments into this country, and information is lodged against them, they may count upon losing all their shipments. A good many risks are assumed by makers and dealers, but I fancy that this will be a deterrent to their taking much of a chance here.

A new method of preparing ebonized veneers is announced by the *Decorator and Furnisher*. It is prepared by heating the wood in a weak solution of soda lye, then repeatedly working it. When dry it is steeped in a heated and powerful solution of logwood. To finish it is finally submerged in a solution of copperas. This paper states that a remarkably fine color can thus be produced. Perhaps some of your advertisers may take a hint and try it. Ebonized piano cases have always been popular in this part of the world, and as they present an extremely elegant appearance when ornate with gold lines in relief, they may secure some degree of acceptance in New York and elsewhere.

As a specimen of the manner in which the Government in Germany recognizes the importance of assistance to their manufacturers in all branches of industry, it may be remarked that for the forthcoming Melbourne Exhibition the railway and steamship lines offer large discounts in freights to induce producers to ship for exhibition. The railways offer 50 per cent. reduction on all goods to be dispatched for this purpose, and the steamship companies advertise a reduction of 25 per cent. from regular rates. The English Government have as yet made no offers of a similar kind to encourage what practically amounts to an exportation, for probably none of the goods shipped will ever be returned. In order to protect themselves against fraudulent shipments the Government insists that all goods shall pass through certain grooves, that they may not be lost sight of. Any attempt to ship goods for sale at this low rate of freight would thus be defeated.

Mr. Essex, one of the firm representing the Estey interests in Great Britain, has written an oratorio which touches on the life of King David. Arrangements have been made for its production, and, as critics who have seen the manuscript speak very highly of it, success is predicted for the work. Mr. Essex is recognized by experts as being a finished musician. For several years I have heard that his work is characterized by correctness and purity of method and application.

A few nights since burglars forced an entrance into the counting house of a firm of piano makers in the North of London, and after searching as conscientiously as any respectable set of burglars would be expected to do, finally discovered the cash drawer. On breaking it open they found no cash, but a goodly supply of rat poison. What it was put there for is not stated, but presumably for the benefit of delinquents who run short in their accounts. Some of the dealers here would be improved by a dose of this kind. Naturally enough these ingenious gentlemen were vexed at discovering nothing of value to reward their efforts, and to leave a record of their visit they destroyed a number of drawings, models and plans of considerable value. Such vandalism should have been rewarded with a small dose from the contents of the cash drawer, when the predatory instincts of these adventurers would have received an efficient check, to the satisfaction of others if not to themselves.

## JOURNALISTIC NOVELTIES.

"The piano factory of Messrs. Gogo has been destroyed by fire." Now, they oughtn't to feel badly about a little thing like that, for if their customers couldn't make their pianos gogo it proved a ready means of disposing of their stock, and it is better to have them gogo up the flume than not to gogo at all. Some people are never to be satisfied. There's many a piano house that would be only too glad to see a stock gogo

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in the same way—and perhaps it would be better for the public, too.

"The Smith American Organ Company has just introduced a new 'Vesper' model with an improved 'Connoisseur' action and portable sides." I should much like to see such a novel instrument as that. Just how it is to be produced perhaps the ingenious author of the note can tell. I do not think anyone else can. To say nothing of finding room for the "Connoisseur" action in the "Vesper" case, there is the unique feature of the portable sides. I suppose the sides may be carried about at pleasure, while the body of the organ remains stationary. While the main case reposes quietly, as any well-behaved case would, the sides might go out for refreshment. At any rate the company should be complimented on producing an organ that can detach its own sides. If any of us poor humans could do that we might relieve ourselves of all liver troubles, spleen difficulties, stiches, &c., by sending our sides to the different health resorts. We could then scout many of our physical terrors.

"We regret to announce the death of the late Mr. Wise, husband of the widow of the late Mr. Spire."

There's a combination for you! A sort of overstrung arrangement, as it were. In this much mixed matrimonial complication it would be an interesting piece of analytical cerebration to discover just what relationship existed between these several parties. If the "late Mr. Wise" has just taken wing for another sphere what could he have been doing all the time that he was the "late Mr. Wise?" And how could the widow of Mr. Spire unite herself to a man who was already the "late" successor? Perhaps this is to be taken in the sense that he was always late, even for his relict. In this sense I mind me of a man who was always so late for every event in life that it became proverbial that he could not be on time for anything. While out one evening with the "boys" he managed to secure a larger supply of spirituous comfort than he could conveniently carry, and he became such a burden to his party of chums that they decided to leave him behind. What to do with him was a question soon decided. One of the party was an undertaker by profession, and as they happened to be close to his shop it was settled that they should leave him there to recover from the effects of his bibulations. Opening the door they thrust him in, and as there was no better place to "lay him out," they placed him inside one of the coffins standing about the room. With the early dawn he awoke, and finding all the other coffins empty, supposed that his usual misfortune of being late had overtaken him, and burst out with "Just my luck! Too late for the resurrection!"

Well, to come back for a moment to the family mixture mentioned above. This was a nice complication, wasn't it? If this double widow reads of herself in the papers she will be in an unpleasant quandary to know exactly who and what she has become. It was hardly fair of the "late Mr. Wise" to leave his wife or widow in such a plight:

Here's poor Mrs. Wise, now so badly involved  
In this problem of spouses just now being solved,  
That to state her relation 'twixt one or the other  
Would puzzle her father or mother or brother.  
  
She once was a maiden—her name is not stated—  
Who, aspiring to wedlock, with a Mr. Spire mated,  
And after some years of connubial bliss  
Her Spire went aloft to the next world from this.  
  
Long she waited, until to the scene came one Wise  
To replace the lost Spire, who had gone to the skies.  
She who was Mrs. Spire Mrs. Wise now became,  
Improved her condition by changing her name.

She from maid became wife, and from wife became widow,  
Then a second time wife, and a second time widow.  
So thus she returned to her single condition,  
After altering three or four times her position.  
Now, there we must leave her; will anyone try her  
Hand at a venture now that Wise has gone higher,  
And make it his pleasure her sorrow to leave,  
Now that Spire and Wise are both happy in heaven?  
And assist in discov'ring just how she's related  
To both her first husbands who've been well translated.  
All answers send early postage to THE COURIER,  
That protracted delay may not thus tend to worry her.  
Address, if you please, to the Madame Spire-Wise,  
Who'll reward with her hand him who, succeeding, tries  
To solve this vexed question of maid, wife and widder,  
And this much-married lady will wed the first bidder.

I purpose establishing in London an unique sort of bureau. It will be called the Advertisers' Friend and Collaborator, or something like it, and it will be designed to aid in the preparation of advertisements, catalogues, prospectuses, &c., for the good of the manufacturers and dealers in particular and everybody else in general. Its main object will be to aid those who may produce never so fine goods, but find themselves hampered in directing public attention to their wares in a manner to ensure regard. Let everyone take notice that this Pabulum will announce anything and everything without prejudice and with a due amount of conscience. However flattering the descriptions may be of all things extolled through this Bureau my skirts will be cleared of any imputation of opinion one way or the other, for if you or anyone else comes to me for a eulogistic description of your pet fabrication I shall simply put into euphonious phrases the particular object in hand, and all responsibility of fact or fiction will rest on your shoulders, not mine. Here is the first circular announcing the founding of the Bureau:

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The value of advertisements depends upon their alluring diction. A poorly conceived card, haltingly and lamely expressed, excites derision, and naturally depreciates the merits of the articles offered for sale. Well expressed, epigrammatic phrases catch the eye and are retained by the memory. The worth of such a product is beyond "the price of rubies," yet it may be secured at a moderate cost by applying to this Bureau.

Catalogues, prospectuses, and circular matter descriptive of anything and everything pertaining to musical instruments, furniture, patent medicines, machinery, and every possible commodity prepared. Proofs corrected, revised and attractive results guaranteed. Special attention will be given to the invention of those pretty fairy tales that begin with the evident intention of leading up to a lovely dénouement and finally end in suggesting that the best cure for hypochondria, liver complaint &c., is such and such a concoction. These will be furnished in one, two or more chapters, or will be continued as long as the public will stand it. All who require the aid of an experienced pen for purposes of this nature will serve their welfare by communicating their necessities to the Bureau. Nothing needed but bare information, which will be vivified and elaborated in an elegant manner.

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If you want your products properly described and your printed matter of any and all kinds arranged, amended or amplified,  
Apply to the Advertisers' Friend and Collaborator, London. Full information respecting the Bureau may be obtained on application at the office of THE NEW YORK MUSICAL COURIER.

Now if that doesn't fetch advertisers into line perhaps you can tell me what will, and I shall remain ever,

Gratefully yours, E. P. HAWKINS.

#### The Trade.

—M. S. Wright has patented a reed organ. No. 380,071.  
—A design for a piano cover has been granted to L. French. No. 18,203.

—Stephan Brambach, of the Estey Piano Company, has been on visit to Cincinnati.

—E. G. Harrington & Co. will remove to their new factory, 828 Seventh-ave., on May 1.

—The Moline cabinet organ is now manufactured by John Peterson, C. G. Thulin and L. P. Youngren.

—Mr. E. N. Kimball, of the Hallet & Davis Piano Company, Boston, called at this office on Monday.

—The agency of the Emerson piano in Toronto, Canada, is now in the hands of Pomley & Co., successors to Joseph Ruse.

—Vose & Sons have had orders for 40 pianos from their San Francisco agents, B. Curtaz & Son, from January 7, 1888, to April 1, 1888.

—R. T. Sperry, formerly in the piano and organ trade in Elmira, is now traveling for Dyer & Hughes, the successful organ manufacturers of Foxcroft, Me.

—Stultz & Bauer have opened a branch house in Williamsburg (Brooklyn). Their present styles of pianos are very attractive and salable, and the firm is consequently very busy.

—Mr. Mowry, traveling for the A. B. Chase Company, of Norwalk, Ohio, has just started on a trip through New York State. Mr. S. B. Smith, who also travels for the same company, started on a Southern trip last week.

—The general effect of the Symphony organ of Wilcox & White is akin to that of the pipe organ, the king of instruments. The recent improvements are so remarkable that we hasten to congratulate the Wilcox & White Organ Company.

—The Sterling Company's new Style G piano, with solid engraved panels, beautifully paneled ends and consistently handsome trusses, does this house credit, and is worthy of being closely examined. Their new pipe top symphonium organ is also worthy of notice by dealers, who will do well to order one as a sample.

—The case of Napoleon J. Haines, Jr., who was indicted by the grand jury for the alleged larceny of 100 shares of Manhattan Elevated Railroad stock on May 15, 1884, on complaint of De Mott & Durant, brokers, of 19 New-st., was dismissed on Monday by the grand jury. Mr. Haines was thoroughly exonerated.

**WANTED**—To correspond with manufacturers of medium priced pianos not represented in Washington, D. C., and who will guarantee protection of territory. Address "Medium," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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**T**HE two fine store rooms, Nos. 310 and 321 North Third-st., have been thrown together and handsomely refitted for the occupancy of Lange & Minton, who succeed to the retail music business of James A. Guest, and who will soon open in their new quarters. Hon. Paul Lange over thirty-five years ago established the music business in Burlington, which eventually became the property of James A. Guest, and for many years he was prominently identified with the music trade of this portion of the West. Now John C. Minton—everybody knows him—has been manager of the retail department, and he throughout has conducted the business in all its details and is well acquainted with the taste and demands of the musical people of Burlington and vicinity. The gentlemen are in every way well equipped to conduct a business which will be very successful and satisfactory to their customers. They will handle the well known makes of pianos and organs which have been sold at wholesale and retail by Jas. A. Guest, and they will carry a full and complete stock of small musical instruments, sheet music and musical sundries. One of the rooms upstairs will be arranged for the use of teachers and will be found a great convenience. The date of the opening will be announced later.—Burlington (Ia.) Gazette.

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Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.



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 and many others.  
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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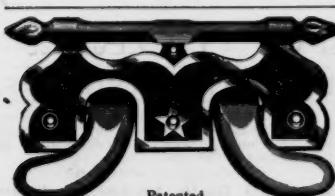
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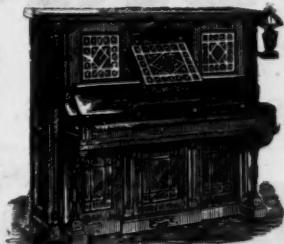


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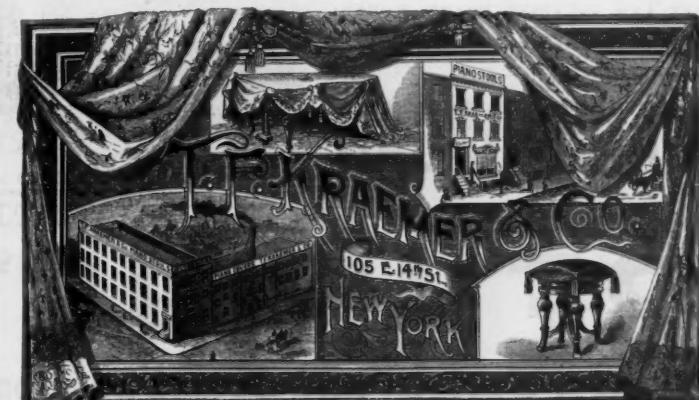
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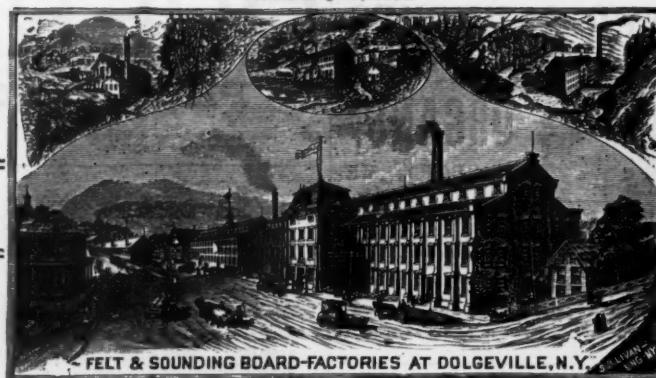
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